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RUSKIN ON PICTURES

RUSKIN ON PICTURES

A Collection of Criticisms by John Ruskin not heretofore Re-printed and now Re-edited and Re-arranged

VOL. I

TURNER AT THE NATIONAL GALLERY AND IN MR. RUSKIN'S COLLECTION

LONDON
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EDITOR'S PREFACE

MANY of Mr. Ruskin's scattered pamphlets and other occasional writings have already been collected in the three volumes published in 1885 under the title "On the Old Road." His letters to the Public Press have similarly been collected in the two volumes of "Arrows of the Chace" (1880). His Catalogues and other Notes on Modern Pictures have not hitherto been collected. This is the work undertaken in the present volumes.

The first volume is devoted to Turner; the second to Prout, William Hunt, and "Academy Notes."

The present volume, dealing with Turner, is divided into three sections, of which the first two contain Notes by Mr. Ruskin on the works by Turner in the National Gallery. The third section consists of a reprint of "Notes by Mr. Ruskin on his Drawings by Turner, and on his own Handiwork illustrative of Turner."

In the first two sections, dealing with Turner at the National Gallery, Mr. Ruskin's Notes in four different catalogues are included. Of these, one was only printed for private circulation, and two have been out of print for more than forty years. The object aimed at in the arrangement of this volume is to make it available, among other purposes, for use in the Gallery itself. This object has governed the manner in which the text of Mr. Ruskin's catalogues has been treated.

I

The first section is devoted to *oil-pictures by Turner*. The pictures bequeathed by the artist to the nation were

first exhibited to the public in November 1856. The place of exhibition was Marlborough House, at that time occupied by the Department of Science and Art. For this exhibition Mr. Ruskin wrote a catalogue, entitled as follows:—

> "Notes on the Turner Gallery at Marlborough House, 1856. By John Ruskin, M.A., author of 'Modern Painters,' 'Stones of Venice,' 'Seven Lamps of Architecture,' &c."

This catalogue went through five editions; the last, which was published in July 1857, contained notices of some pictures which had been added to the exhibition since the first appearance of the pamphlet. The text adopted in the present volume is that of the last edition, as being the most complete. Passages in earlier editions which were omitted from the fifth are given in footnotes. A few of the oil-pictures noticed by Mr. Ruskin have been removed from the National Gallery to provincial galleries. The notes on these pictures are retained, in order not to break the continuity of the author's criticisms. The section of this volume dealing with the oil-pictures stands, then, as written, and last revised, by Mr. Ruskin himself.

II

In the case of the *water-colours* a different method has necessarily been adopted. The material here available consisted of the following three pamphlets:—

I. "Catalogue of the Turner Sketches in the National Gallery. Part I. For private circulation. 1857." [Two editions, the latter containing Notes on One Hundred drawings.]

II. "Catalogue of the Sketches and Drawings by J. M. W. Turner, R.A., exhibited in Marlborough House in the year 1857–8. Accompanied with Illustrative Notes. By John Ruskin, M.A. 1857." [Enlarged edition, 1858.]

III. "Catalogue of the Drawings and Sketches by J. M. W. Turner, R.A., at present exhibited in the National Gallery. Revised and Cast into Progressive Groups, with Explanatory Notes. By John Ruskin. 1881." [Third edition, 1899.]

The circumstances under which these successive catalogues were severally written will presently appear. For the moment it is enough to say that Catalogues Nos. I. and II. describe certain drawings in an order which no longer exists, and that Catalogue No. III. describes them in an order which has never yet existed. In a work designed to be a convenient guide to the collection as now arranged, none of the three catalogues can, in its original form, find place. To have printed them all as they stood would have driven most visitors to the verge of desperation. The editor has preferred to undergo this process on behalf of his readers, and from the mixed material at his disposal has presented Mr. Ruskin's Notes in a manner which conforms with the present state of the collections.

The confusion with which the editor found himself confronted was not due to Mr. Ruskin. He it was, on the contrary, who at great personal inconvenience and at the cost of infinite labour evolved some order out of the chaotic mass of water-colour work bequeathed by Turner to the nation. If the arrangement of the drawings in the National Gallery is still somewhat confused, that is the result of causes over which Mr. Ruskin had no control, and against which he never ceased to protest. The nation has never cared to provide suitable space for the proper arrangement of the collection; therefore it has never been properly arranged. A brief history of the collection will explain its present state, and the reasons for the method adopted in this volume.

Turner died on the 19th of December 1851. His will, which contained clauses and codicils relating to the disposition of his pictures, was for some years the subject of litigation. A compromise was at length agreed to, and the disposition of the pictures was settled by a decree of the Court of Chancery, dated March 19, 1856. By this decree "all the pictures, drawings, and sketches by the testator's hand, without any distinction of finished or unfinished, are to be deemed as well given for the benefit of the public."

The works coming within this description were to be selected by referees, and handed over to the Trustees of the National Gallery. This was done in the autumn of 1856; the Turner Bequest to the nation was found to consist of:—

Finished pictures	100
Unfinished pictures, including mere beginnings .	182
Drawings and sketches in colour and in pencil, including about 300 coloured drawings . .	19,049
Total number of pictures, drawings, and sketches	19,331

Mr. Ruskin was appointed by Turner one of his executors. Owing to the litigation that ensued, Mr. Ruskin resigned the office. But he undertook in the public interest a preliminary inspection of the drawings and sketches. His first report, made after this inspection, was given in a letter to the *Times*, dated October 28, 1856. The letter has been reprinted in "Arrows of the Chace," vol. i. p. 117. In the same letter he offered to sort and arrange the whole collection of drawings. His offer was accepted. The result of his labours will appear in the following pages. Here, it may be interesting to quote from "Modern Painters" the account he gave of the work which his examination of the drawings entailed:—

> "In seven tin boxes in the lower room of the National Gallery I found upwards of nineteen thousand pieces of paper, drawn upon by Turner in one way or another. Many on both sides; some with four, five, or six subjects on each side (the pencil point digging spiritedly through from the foregrounds of the front into the tender pieces of sky on the back); some in chalk, which the touch of the finger would sweep away; others in ink, rotted into holes; others (some splendid coloured drawings among them) long eaten away by damp and mildew, and falling into dust at the edges, in capes and bays of fragile decay; others worm-eaten, some mouse-eaten, many torn half-way through; numbers doubled (quadrupled, I should say), up into four, being Turner's favourite mode of packing for travelling; nearly all rudely flattened out from the bundles in which Turner had finally rolled them up, and squeezed them into his

drawers in Queen Anne Street.[1] Dust of thirty years' accumulation, black, dense, and sooty, lay in the rents of the crushed and crumpled edges of these flattened bundles, looking like a jagged black frame, and producing altogether unexpected effects in brilliant portions of skies, whence an accidental or experimental finger-mark of the first bundle-unfolder had swept it away. About half, or rather more, of the entire number consisted of pencil sketches, in flat oblong pocket-books, dropping to pieces at the back, tearing laterally wherever opened, and every drawing rubbing itself into the one opposite. These first I paged with my own hand; then unbound, and laid every leaf separately in a clean sheet of perfectly smooth writing paper, so that it might receive no further injury. Then enclosing the contents and boards of each book (usually ninety-two leaves, more or less drawn on both sides, with two sketches on the boards at the beginning and end), in a separate sealed packet, I returned it to its tin box. The loose sketches needed more trouble. The dust had first to be got off them; (from the chalk ones it could only be blown off); then they had to be variously flattened; the torn ones to be laid down, the loveliest guarded, so as to prevent all future friction; and 400 of the most characteristic framed and glazed, and cabinets constructed for them which would admit of their free use by the public. With two assistants, I was at work all the autumn and winter of 1857, every day, all day long, and often far into the night. The manual labour would not have hurt me; but the excitement involved in seeing unfolded the whole career of Turner's mind during his life, joined with much sorrow at the state in which nearly all his most precious work had been left, and with great anxiety, and heavy sense of responsibility besides, were very trying; and I have never in my life felt so much exhausted as when I locked the last box, and gave the keys to Mr. Wornum, in May 1858."—*Preface to vol. v. of "Modern Painters."*

In their report for 1858, the Trustees express their debt, and that of the public, to Mr. Ruskin for his "indefatigable attention in this long and difficult undertaking."

A selection of the coloured finished drawings—numbering 102, exclusive of the Liber Studiorum drawings—was

[1] [Mr. R. C. Leslie in his reminiscences of Turner, in "Dilecta" (ch. i.), describes the way in which the artist would roll up his sketches and put them in his coat-tail pocket.]

exhibited in Marlborough House, in the spring of 1857.[1] Of this exhibition, which was intended to be temporary only, in order to give the public at the earliest possible date some knowledge of the Turner bequest, Mr. Ruskin prepared no catalogue. A brief reference to it will, however, be found in the preface to the "Notes on the Turner Gallery at Marlborough House" (p. 4 of this volume).

Mr. Ruskin was strongly opposed to the manner of exhibition first adopted. The drawings included some of the most delicate and important of the whole series, and he pointed out the injury likely to result from continuous exposure to light. Some remarks by Mr. Ruskin on this subject made at the time, together with contributions to a later discussion (not hitherto reprinted), will be found in an appendix to this volume (p. 431. See also p. 84).

In connection with the Turner drawings, Mr. Ruskin did not confine himself to negative criticism. He proposed a plan for keeping the more delicate and finished drawings, previously protected with glass, in closed cases.[2] The Trustees authorized Mr. Ruskin to carry out to a certain extent the method suggested in order that they might "judge of its fitness on a larger scale." In pursuance of this authority, Mr. Ruskin selected for framing and placing in sliding frames in cabinets, 100 of the drawings and sketches.[3] For this Hundred he also wrote a catalogue, which was printed for private circulation only. This is the first of the three catalogues enumerated above.[4]

[1] The drawings were exhibited on screens in two rooms of the Vernon Gallery. They are enumerated in the catalogue referred to at p. 10 *n.*

[2] The plan is explained in § 11 of the appendix to his "Notes on the Turner Collection" (p. 76 of this volume.: see also the letter to the *Times* above mentioned, "Arrows of the Chace," i. 121). A further explanation and justification, being the preface to catalogue No. 1 referred to above, is reprinted in an appendix to this volume (p. 429).

[3] Mr. Ruskin provided the mahogany cabinets for these First Hundred drawings at his own expense; "with good help from Richard Williams of Messrs. Foord's" ("Præterita," vol. iii. ch. i.). That Mr. Ruskin's labours were not unattended with friction appears from a letter to the late Mr. R. N. Wornum, then Keeper of the Gallery, which has been printed in "Letters on Art and Literature by John Ruskin" (1894).

[4] Of this catalogue, which is among the rarer Ruskiniana, there were two editions. The first described only 25 sketches. One of these was omitted in the second edition, which described 100 sketches. In the following pages all the notes—thus on 181 sketches—are reprinted either in the body of the text or (in the case of sketches not now exhibited at the National Gallery) in footnotes.

The drawings, as thus arranged and catalogued, were not exhibited to the public. The Trustees approved the plan, and Mr. Ruskin was authorized to carry it out on a more extended scale, and in this process the arrangement of the First Hundred was broken up. In the end cabinets were provided for 400 drawings. These remained at the National Gallery, where they are still to be seen.

To reprint in its original form the privately printed catalogue of the First Hundred would only confuse a visitor to the collection as it exists to-day. Of the drawings described in it, some are not now in the National Gallery, having been lent to provincial galleries. Others, discarded by Mr. Ruskin in his later arrangements, have only during the last few years been reframed. The order of arrangement has been changed, and many of the numbers as given in the catalogue have been altered. The whole of this first catalogue by Mr. Ruskin to the Turner drawings is now for the first time made accessible to the public, but it is presented in a form adapted to the existing disposition of the drawings.

On the adoption by the Trustees of Mr. Ruskin's plan for the arrangement in cabinets of the larger portion of the best Turner drawings, those first placed on the walls in Marlborough House were withdrawn from exhibition. It was, however, recognized as desirable that besides the collection of drawings arranged in cabinets, and not therefore always visible to every comer, there should be arranged for permanent exhibition a selection of Turner's sketches and drawings, "calculated (in Mr. Ruskin's words) to exhibit his methods of study at different periods, and to furnish the general student with more instructive examples than finished drawings can be." Mr. Ruskin accordingly selected and arranged for this purpose 338 drawings in 153 frames (in addition to the 400 mentioned above). To this selection also he wrote and printed a catalogue. This is Catalogue No. II.

This second collection is sometimes referred to by Mr. Ruskin as the "Kensington Series." The reason is this. Owing to the want of space at the National Gallery (which at that time housed the Royal Academy also), the greater part of the English pictures had for some time been exhibited at Marlborough House. That house was at the

end of 1859 allotted to the Prince of Wales. The British portion of the National Gallery was accordingly removed to the South Kensington Museum, where it remained until the enlargement of the Gallery in Trafalgar Square in 1876. The Turner oil-pictures had been removed to Trafalgar Square in 1862, owing to the necessity of complying with a clause in Turner's will. The exhibited portion of the Turner drawings remained till the latter year at South Kensington.

The return of these drawings to the National Gallery was followed by a re-arrangement. The "Kensington Series" was re-numbered throughout. Mr. Ruskin's order of arrangement was broken up. Some drawings comprised in it were no longer permanently exhibited, but were transferred to take their place in the Cabinet Series—of which latter series, sixty drawings at a time were and are exhibited in desks, being changed for a different set of sixty every three months, the remainder being kept in closed cabinets and accessible to students only.

To reprint, as it stood, Mr. Ruskin's catalogue of the broken-up Kensington Series would therefore be as confusing as it would be to reprint his catalogue of the dispersed First Hundred. The whole of the catalogue is reprinted in this volume,[1] but the arrangement has had to be altered.

There now appears on the scene Mr. Ruskin's Third Catalogue of the Turner Drawings. His second catalogue was, as we have seen, out of date. To the drawings as finally arranged in the cabinets there was no catalogue. The arrangement of the drawings on the walls was and is in no intelligible order. The arrangement of the drawings in the cabinets, though more systematic, was not and is not completely consistent. Mr. Ruskin desired, therefore, in 1881 to recast the whole collection, as then available, arranging them "in an order which might conveniently

[1] Of Catalogue II. there were two principal editions. The first, issued in 1857, described 100 frames (214 drawings). In the second, issued in 1858, a "supplemental series" was included, bringing up the number of frames to 153 (338 drawings). It is the second edition which is reprinted (in a re-arranged form) in this volume. Of the second edition there were two issues, a revision having become necessary owing to a mistake in Frame 68 (see "Letters to William Ward," i. 39, 42). The second edition, described in the "Bibliography" by Wise and Smart, is the unrevised impression.

become permanent." This order was set forth, and explained, in a new catalogue. This is catalogue No. 3, which, now in its third edition, may still be obtained.[1] But it has not been found as generally useful as was hoped. The reason is obvious. The arrangement suggested in it corresponds to nothing which the visitor to the Gallery finds around him. The order which Mr. Ruskin thought might conveniently become permanent has not in fact been adopted, nor can I learn that it is likely to be adopted. And indeed it would, in any case, now require revision, for since 1881 the Trustees have framed and hung a large number of additional drawings and sketches.

Therefore Mr. Ruskin's Third Catalogue is no more available than are Catalogues No. I. and No. II., as the basis for the present republication. Moreover the latest of Mr. Ruskin's catalogues was the least interesting. It contained remarks on various sets of drawings and gave reasons for their being grouped together, but there were very few notes on individual drawings.

The object of the present publication, so far as the Turner Drawings are concerned, was to print all that Mr. Ruskin had written on the subject in pamphlets not hitherto collected, and to present this material in a form convenient for use by visitors to the National Gallery. To carry out this double object, it has been necessary to adopt a method which some experience in the making of catalogues has shown me to be the most acceptable and useful. I give the titles of the drawings in their numerical order—in the order, that is, of the numbers affixed to the frames. As these numbers are no longer subject to change, this Ruskin Catalogue will, it is hoped, prove equally convenient, whatever method of exhibiting the frames may from time to time be adopted by the authorities. Under each drawing, or group of drawings, I have placed Mr. Ruskin's Notes. These are collected from the three catalogues described above. I have also interpolated some passages from other of Mr. Ruskin's writings, and have added, though sparingly, a few notes from extraneous sources. Such additions of my own are

[1] A note on the editions of this catalogue will be found on p. 272 below.

distinguished by inclusion in square brackets [ ]. The introductory matter in Catalogues Nos. I. and II. is given either in the form of introduction here (pp. 84–99), or as notes on groups of drawings, or in an appendix (pp. 429–431). The introductory matter in Catalogue No. III. is also given, and the re-arrangement proposed in that catalogue is included (pp. 272–294). In this way the whole of the Ruskin Catalogues are reprinted, while the form has been adjusted to existing conditions.

Thus for the first time a complete "Ruskin Catalogue" to the Turner Drawings is issued. It is also, I may add, the only catalogue as yet available; for the official catalogue to the National Gallery only enumerates the titles of Turner drawings, and this enumeration is limited to a portion only of the collection—namely, the Kensington Series, arranged by Mr. Ruskin, and the Liber Studiorum drawings.

Mr. Ruskin himself had intended to prepare a fourth catalogue, in which he would probably have included his former Notes or some of them, even as they are included here.[1] He was prevented, as explained in the preface to his catalogue of 1881 (p. 272 of this volume), by ill-health, perhaps also by his vexation at what he considered the contemptuous treatment by the nation of one of its most valuable artistic collections. This vexation found utterance not only in the catalogue just mentioned, but elsewhere in his writings[2] and copiously in private conversation. I consider it a privilege to have been enabled by Mr. Ruskin's literary executors to prepare a publication which he had much at heart. It is my pleasant duty to thank Mr. Hawes Turner, the Keeper of the National Gallery, for facilities and information most courteously given to me. Nor must I omit to express my many obligations to Mr. Oldham, the attendant in charge of the Turner water-colour rooms, whose intimate and sympathetic knowledge of the treasures committed to his charge is appreciated by all students and frequenters of the collection.

1 See "Letters to William Ward," ii. pp. 63, 74, 81.

2 See *e.g.* p. 272 of this volume; and "Cestus of Aglaia," in "On the Old Road," ii. § 28.

III

The third section of the present volume contains a reprint of the Notes written by Mr. Ruskin to illustrate his collection of Turner Drawings. The notes on this collection, though afterwards in part dispersed, will always be of peculiar interest to readers of Ruskin. The drawings are those which he most valued, which he had before him when he wrote his books, and which surrounded him on his death-bed. He exhibited the drawings at the rooms of the Fine Art Society in Bond Street in 1878. The exhibition was timed to open early in March. Mr. Ruskin had completed the preface on the 12th of February, and the Notes proper on the 21st. He had more to say, but he was suddenly stricken by an alarming illness, and the catalogue, as first published, was in an unfinished state. Mr. Ruskin gradually recovered, and later issues of the catalogue contained successive additions and alterations. The principal variants are noted, so that the reader of this volume may be in possession of all that is interesting in the successive editions. The text here reprinted is that of the tenth, eleventh, and twelfth thousands of the catalogue, which contained Mr. Ruskin's Notes in their final and fullest form. They included also Notes on Mr. Ruskin's "Handiwork illustrative of Turner." The drawings, &c., there described, were arranged by Mr. Ruskin during his convalescence and added to the exhibition.

In 1900, after Mr. Ruskin's death, his collection of Turner Drawings was again exhibited in Bond Street. A few miscellaneous items, not included in the earlier exhibition, were then shown; the descriptions of these in the catalogue of 1900 are here inserted for the sake of completeness. There are many references in other of Mr. Ruskin's writings to the Turner Drawings in his collection. As the drawings are not generally accessible, there did not seem the same reason, as in the case of the National Gallery Collection, for inserting further illustrative passages. I have, however, supplied several references and added a few explanatory notes. All additions of my own are included in square brackets [ ].

The illustrations in this volume consist of a few woodcuts reproduced from Mr. Ruskin's catalogues and of photogravure plates made specially for this publication. They are in all cases taken from the original pictures or drawings. They have been selected so as to represent various periods and styles of the painter. I have added an Index (arranged according to subjects) of all the Turner pictures, drawings, and sketches referred to in the volume. This, it is hoped, will add to its usefulness, both in the National Gallery and for home reference; it affords a conspectus of Turner's subjects which may be interesting to students of the painter. A General Index is also given.

E. T. COOK.

October 1902.

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I

NOTES ON
THE TURNER COLLECTION
OF OIL-PICTURES
AT THE NATIONAL GALLERY

[*Formerly at Marlborough House*]

PREFACE

[TO THE CATALOGUE OF 1856–7]

ALTHOUGH the following notes refer only to a portion of the great series of the works of Turner which are now exhibited at Marlborough House, they will be found copious enough to mark all the principal stages of his progress, and characters of his design; and they will sufficiently indicate to the reader what kind of excellence is to be looked for, even in the pictures of which no special notice is taken. Among these undescribed ones[1] there are indeed some of the greatest efforts of the master; but it is just on account of their great excellence that I do not choose to add any account of them to these rough notes; hoping to describe and illustrate them elsewhere in a more effectual way.[2] Nor is any notice taken in the following pages of the Turner drawings; for any account of these at present would be premature; the number belonging to the nation is very great; and it will require prolonged examination to trace the connection and significance of many of the subjects. Besides, the drawings, as stated at p. 33, are nearly all faultless; simple in purpose, perfect in execution, and

[1] All the information absolutely necessary to the understanding of their subjects will be found in the Official Catalogue, admirably arranged by Mr. Wornum, and that at a cost of labour which its readers will not readily appreciate, for Turner was constantly in the habit of inventing classical stories out of his own head, and it requires Mr. Wornum's extensive reading and determined inducting merits [? inductive methods] to prove the non-existence of any real tradition of the subject. See, for instance, the note on the No. 495, in the Official Catalogue. [The Official Catalogue, now in use, is founded on Mr. Wornum's work.]

[2] [The reference may be partly to "Modern Painters," of which the fifth volume was still in preparation when these notes were written. Its scope underwent several changes (see the author's preface to vol. v.), but Mr. Ruskin at this time had another project in his mind, namely, a catalogue of Turner's works with illustrations on a large scale (see author's preface to vol. iii. of "Modern Painters").]

absolute in truth; and perhaps, even when I am able to give any account of them, the reader may find some monotony in my description of works in which there is little to explain, less to dispute, and nothing to accuse.

One point, however, requires notice—namely, that the original sketches in sepia for the Liber Studiorum are not to be considered as Turner *drawings* at all. They are merely hasty indications of his intention, given to the engraver to guide him in his first broad massing out of the shade on the plate. Turner took no care with them, but put his strength only into his own etching on the plate itself, and his after touching, which was repeated and elaborate, on the engraver's work. The finer impressions of the plates are infinitely better than these so-called originals, in which there is hardly a trace of Turner's power, and none of his manner. The time bestowed in copying them by some of the students is wholly wasted; they should copy the engravings only; and chiefly those which were engraved, as well as etched, by Turner himself. The best of the series are the "Grande Chartreuse," "Source of Arveron," "Ben Arthur," "Æsacus," "Cephalus," "Rizpah," "Dumblane," "Raglan," "Hindhead," and "Little Devil's Bridge," with the unpublished "Via Mala" and "Crowhurst," not generally accessible. The Via Mala, Æsacus, Arveron, and Raglan, were engraved by Turner; and I believe the Crowhurst also. Of the drawings at present exhibited, the Vignettes to the Italy, and the Rivers of France series, on grey paper, exhibit his power at its utmost. The "St. Maurice," and "Caudebec" are, I think, on the whole, the finest drawings in the room. The Okehampton, Norham, and More Park, of the River Scenery, are consummate examples of a somewhat earlier time. The Arsenal at Venice, and the vignette with the fish on the shore, are equally excellent instances of the later manner.

The chronological arrangement of the whole series of pictures will now sufficiently enable the reader to test the conclusion stated in the earlier editions of this notice, namely, that the change which led to the perfect development of Turner's power took place in 1820—a conclusion very interestingly confirmed by the advice of the *Athenæum* to its readers in 1851. "Whoever wishes to possess a

single Turner, will, if he has true taste, take care to secure, if he can, a picture of a period before 1820." The *Athenæum*, though it had always, and has to this day, a curious gift of getting wrong with precision, was not at this time much below the current standard of popular knowledge respecting Turner; and this passage, occurring in its obituary of him, in the number for December 27th, 1851, indicates sufficiently how little Turner had been understood by the public up to the very hour of his death. I trust that the privilege which the nation owes to that death, of studying in detail the works it once despised,[1] may diffuse the knowledge of art widely enough to prevent the recurrence, in other cases, of so great an injustice.

[1] I would direct especial attention to the series of the Rivers of France [Nos. 101–160 in the collection of drawings], which (as well as the great England series) was stopped for want of public encouragement; I suppose the *Athenæum* alludes to this circumstance when it speaks in the same article of the "excess of contemporary admiration"; or perhaps it intended a reference rather to the fact that the "Old *Téméraire*," during the first days of its exhibition at the Royal Academy, might have been bought for a hundred and fifty guineas; and that no offer was made for it.

NOTES ON THE TURNER COLLECTION

THE works of Turner are broadly referable to four periods, during each of which the painter wrought with a different aim, or with different powers.

In the first period, 1800–1820, he laboured as a student, imitating successively the works of the various masters who excelled in the qualities he desired to attain himself.

In his second period, 1820–1835, he worked on the principles which during his studentship he had discovered; imitating no one, but frequently endeavouring to do what the then accepted theories of art required of all artists—namely, to produce beautiful compositions or ideals, instead of transcripts of natural fact.

In his third period, 1835–1845, his own strong instincts conquered the theories of art altogether. He thought little of "ideals," but reproduced, as far as he could, the simple impressions he received from nature, associating them with his own deepest feelings.

In 1845 his health gave way, and his mind and sight partially failed. The pictures painted in the last five years of his life are of wholly inferior value. He died on the 19th of December 1851.

These, then, being the broad divisions of his career, we will take the pictures belonging to each in their order;[1] first dwelling a little on the general characteristics of each epoch.

[1] The number, or numbers of the pictures under discussion will be found at the top of each page, so that the reader will merely have to turn forward or back, to the number he is looking for.

CHARACTERISTICS OF THE FIRST PERIOD

OR THAT OF STUDENTSHIP

[1800–1820]

GENERALLY, the pictures belonging to this time are notable for their grey or brown colour, and firm, sometimes heavy, laying on of the paint. And this for two reasons. Every great artist, without exception, needs, and feels that he needs, to learn to express the forms of things before he can express the colours of things; and it much facilitates this expression of form if the learner will use at first few and simple colours. And the paint is laid on firmly, partly in mere unskilfulness (it being much easier to lay a heavy touch than a light one), but partly also in the struggle of the learner against indecision, just as the notes are struck heavily in early practice (if useful and progressive) on a pianoforte. But besides these reasons, the kind of landscapes which were set before Turner as his models, and which, during nearly the whole of this epoch, he was striving to imitate, were commonly sober in colour, and heavy in touch. Brown was thought the proper colour for trees, grey for shadows, and fog-yellow for high lights. "Child Roland to the dark tower came," and had to clear his way through all the fog; twenty years of his life passed before he could fairly get leave to see. It follows that the evidences of invention, or of new perception, must be rarer in the pictures of this period than in subsequent ones. It was not so much to think brilliantly, as to draw accurately, that Turner was trying; not so much to invent new things, as to rival the old. His own perceptions are traceable only by fits and fragments through the more or less successful imitation.

It is to be observed, however, that his originality is enough proved by the fact that these pictures of his studentship, though they nearly all are imitations, are none of them *copies*. Nearly every other great master in his youth copied some of the works of other masters; but Turner, when he wanted to understand a master's merits, instead of copying, painted an original picture in the required style. Instead of copying a Vandevelde, he went to the sea, and painted *that*, in Vandevelde's way. Instead of copying a Poussin, he went to the mountains, and painted *them*, in Poussin's way. And from the lips of the mountains and the sea themselves, he learned one or two things which neither Vandevelde nor Poussin could have told him; until at last, continually finding these sayings of the hills and waves on the whole the soundest kind of sayings, he came to listen to no others.

PICTURES OF THE FIRST PERIOD

459. MOONLIGHT. A STUDY AT MILLBANK[1] (1797).

IT will be seen by reference to the classification of Turner's work, just given, that I do not consider the painter to have been in existence before the year 1800. That is to say, there is nothing in his drawings before that year, which gives definite promise of any extraordinary excellence: precision of line, watchful sympathy with casual incident, and a delicate, though feeble rendering of some effects of atmospheric gradation, are all that can be usually traced in them: his contemporary oil-paintings are much rarer, and I cannot give any account of their general character. This example is an imitation of the Dutch moonlights, but closely studied from the real moon, and very true in expression of its glow towards the horizon; for the rest, its heavy and leaden sky, feeble execution, and total absence of apparent choice or arrangement in the form of boats and buildings, as they make it singular in demerit, so they make it precious as an example of the unpresumptuous labour of a great man in his youth. And the Trustees have judged well in showing it among these mighty pictures:[2] for the sorrowful moonlight on the Thames and its gloomy city, as it was his youth's study, was one of the last sights which sank before his dying eyes.

[1] Exhibited in the large room of the old Royal Academy in 1797. At this time, Turner was studying architecture chiefly. The titles of the other subjects exhibited that year were:—

279. Fishermen coming ashore at sunset, previous to a gale.
427. Transept of Ewenny Priory, Glamorganshire.
450. Choir of Salisbury Cathedral.
464. Ely Cathedral. South Transept.
517. North porch of Salisbury Cathedral.

[2] [The "Moonlight," now very much darkened, is no longer exhibited in the Turner Gallery. It may, however, be seen in a small room adjoining, where it is at present (1902) hung.]

466. VIEW IN WALES (about 1800). [*Now exhibited at Stoke-upon-Trent.*]

This picture has been rightly described[1] as "a direct imitation of Wilson"; but Wilson is treated with injustice in the next sentence: "it might be mistaken for a work of that master." It does not yet, in any single point, approximate to Wilson's power—nor, even in his strongest time, did Turner (in oil) give serenely warm tones of atmosphere with Wilson's skill. This work is a sufficiently poor imitation of Wilson's commonest qualities; and it is interesting to see what those common qualities are. We are promised a view in Wales; but, because it is to be idealized, and in the manner of Wilson, it has not a single Welsh character. The ground is not rocky—but composed, in the classical manner, of lumps of clay; the river is not a mountain stream, but a classical stream, or what is called by head gardeners a "piece of water"; the hills are neither moorland, nor crag, nor pasture-land, but the Italian tufted pattern; and the building on the top of them is turned from a plain Welsh church into that remarkable tower with no bells in it, nor door, nor window, which served all the old landscapists from generation to generation;—Claude and Domenichino—Cuyp, and Wouvermans, and Berghem—Tempesta and Vernet—using it one after another, like a child's coral, to cut their teeth upon. The white figures are set, we observe, in an orthodox manner, to relieve the principal dark, by precept and example of Sir Geo. Beaumont, Sir F. Bourgeois, &c. A few somewhat careless scratches in the foreground, to the right, reveal, at last, a little beneficent impatience—for which Heaven be praised. For there is an impatience of genius as well as a patience—and woe worth the man who could have painted such a picture as this without being tired of it!

[1] [In an unofficial catalogue, sold at that time by permission of the Trustees at the entrance of the Gallery. The catalogue in question appeared in two forms:—"The National Gallery of Painting and Sculpture, with a catalogue of the Turner Collection now on view at Marlborough House" (H. G. Clarke & Co.), and "The Turner Gallery; with a catalogue of the Vernon Collection of Painting and Sculpture now on view at Marlborough House" (H. G. Clarke & Co.). In eds. 1-3 the title of this catalogue was given in a note; but in ed. 4 Mr. Ruskin added "It is not an official catalogue, and will, I hope, soon be superseded by a careful and accurate one arranged by Mr. Wornum."]

468. VIEW ON CLAPHAM COMMON (1802?).

The manner of this painting, though still leaning to Wilson's, is much complicated with that of Morland, whom Turner was studying about this time very admiringly. The somewhat affected rolling and loading of the colour in the sky is founded altogether on Morland. Nevertheless, this picture is really a study from Nature; possessing therefore some noble qualities of tree form. It is evidently left unfinished in the foreground.

471. JASON (1802).

Very characteristic of Turner's increasing power in his first period, and showing high imaginative faculty.[1] The passage in the note,[2] from the second volume of "Modern Painters," refers to the reminiscence of this picture in the Liber Studiorum [No. 461 in the 'Turner water-colours]; but it applies also, though not so strongly, to the picture itself, and will perhaps help the reader to enter better into Turner's meaning. It should, however, be added, that

[1] [In the earlier editions of this pamphlet, the following passage occurred in place of the sentence given above:—"I have not seen this picture for several years, and cannot, in its present position, see it at all; but I remember it as very characteristic of Turner's increasing power in his first period, and showing high imaginative faculties. In very sunny days a keen-eyed spectator may discern, even where the picture hangs now, something in the middle of it like the arch of an ill-built drain. This is a coil of the dragon beginning to unroll himself." The position of the picture was obviously altered between the issues of eds. 4 and 5.]

[2] "In Retsch's illustrations to Schiller's Kampf mit dem Drachen, we have an instance, feeble indeed, but characteristic, and suited to our present purpose, of the detailing and finishing action of the fancy. The dragon is drawn from head to tail, vulture eyes, serpent teeth, forked tongue, fiery crest, armour, claws, and coils as grisly as may be; his den is drawn, and all the dead bones in it, and all the savage forest-country about it far and wide; we have him from the beginning of his career to the end, devouring, rampant, victorious over whole armies, gorged with death; we are present at all the preparations for his attack, see him receive his death-wound, and our anxieties are finally becalmed by seeing him lie peaceably dead on his back.

"All the time we have never got into the dragon heart, we have never once had real sense of the creature's being; it is throughout nothing but an ugly composition of claw and scale. Now take up Turner's Jason, (Liber Studiorum) and observe how the imagination can concentrate all this, and infinitely more, into one moment." [The rest of the quotation is now given under the notice of the Liber Studiorum drawing; see p. 204 of this volume.]

this showing only a part of the dragon's body, and thereby increasing our awe, is one of the instances in which Turner's mysticism first developed itself; just as the entire conception is the first notable evidence of the love of horror which formed one of the most important elements in his mind. Of which, more presently.

472. CALAIS PIER[1] (1803).

This picture is the first which bears the sign manual and sign mental of Turner's colossal power. The "Jason" might have been painted by a man who would not, in the rest of his career, have gone beyond Salvator. But here we have the richest, wildest, and most difficult composition —exquisite appreciation of form and effect in sea and sky —and the first indication of colour, properly so called, in the fish.[2] This makes the picture of immense importance in the history of Turner's progress; for the rest of it is still painted nearly on the old Wilsonian principles: that is to say, the darks are all exaggerated to bring out the lights; (the post for instance, in the foreground, is nearly coal black, relieved only with brown)—all the shadows are coal black,—and the greys of the sky sink almost into night effect. And observe, this is not with any intention of

[1] Turner's title of this picture in the Academy Catalogue of 1803, was "Calais Pier, with French Poissardes preparing for sea, an English packet arriving." An elaborate engraving was undertaken from it by Mr. Lupton, and was carried forward with infinite patience nearly to completion, when Turner got tired of his own composition; doubled the height of the sails, pushed some of the boats further apart, and some nearer together; introduced half-a-dozen more; and at last brought the whole thing into irreparable confusion—in which it was left. Any person happening to possess a proof of this plate in its later states, will be much edified by comparing it with the picture.

[2] The reader will find an important anecdote, touching upon these fish, in my pamphlet on Pre-Raphaelitism. I owe it to Mr. Lupton: but have made a mistake respecting the time during which Turner had lost sight of his own picture before the circumstance took place. I should have written "several years" instead of "several months." [The following is the passage referred to:—"The engraver of one of his most important marine pictures told me, not long ago, that one day Turner came into his room to examine the progress of the plate, not having seen his own picture for several months. It was one of his dark early pictures, but in the foreground was a little piece of luxury, a pearly fish wrought into lines like those of an opal. He stood before the picture for some moments; then laughed, and pointed joyously to the fish—'They say that Turner can't colour!'—and turned away."—*On the Old Road*, vol. i. § 208.]

giving an impressive effect of violent storm. It is very squally and windy; but the fishing boats are going to sea, and the packet is coming in in her usual way, and the flat fish are a topic of principal interest on the pier. Nobody is frightened, and there is no danger. The sky is black only because Turner did not yet generally know how to bring out light otherwise than by contrast. But in those aforesaid flat fish, light is coming in another way: by colour and gradation. Note the careful loading and crumbling of the paint to the focus of light in the nearer one; and the pearly playing colour in the others.

It may be well to advise the reader that the "English packet" is the cutter in the centre, entering the harbour; else he might perhaps waste some time in trying to discover the "Princess Maude" or "Princess Alice" through the gloom on the left. The figures throughout will repay examination; none are without individuality and interest. It will be observed, perhaps, that the fisherman at the stern of the boat just pushing from the pier, seems unreasonably excited in bidding adieu to his wife, who looks down to him over the parapet; but if the spectator closely examines the dark bottle which he shakes at her, he will find she has given it him only half full of Cognac. She has kept the rest in her own flask.

The sky is throughout very noble, as well as the indication of space of horizon beyond the bowsprit of the vessel outside the harbour. In a dark day the finer passages on this side of the picture are, however, quite invisible.[1]

476. SHIPWRECK (1805).

I cannot find any record of the exhibition of this picture, and take its date, therefore, on the authority of the published catalogue. There appears, however, to be about as much as two years would give of difference in style between this and the "Calais Pier"; the principal changes being in the more delicate and mysterious grey, instead of the ponderous blackness; and the

[1] For a further note on this picture, see Mr. Ruskin's "Pre-Raphaelitism," in "On the Old Road," vol. i. § 212.

evidently more stern and pathetic temper of the maturing mind.

Although there is much to be regretted in the present position of this picture—as of all the rest—there is, in this one instance, an advantage in its nearness to a characteristic work of Turner's late period, so that we may learn much from a comparison of the two. Stand a little towards the centre of the room, where you can look alternately from the "Shipwreck" to the "Phryne" (522),[1] and consider the general character of each subject. In the first, there is the utmost anxiety and distress of which human life is capable: in the second, the utmost recklessness and rapture. In the first, a multitude's madness in despair: in the second, a multitude's madness in delight. In the first, the Nature is an infinity of cloud and condemnation: in the second, an infinity of light and beneficence. In the first, the work of man is in its lowest humiliation—the wreck disappearing from the sea like a passing shadow: in the second, the work of man is in its utmost pride; in endlessness of accumulation, and perfectness of persistence; temple beyond temple, pillar above pillar, tower crowning tower; a universe of triumphal Peace. Time, in the first, has death and life in its every moment: in the second, it exists only to be laughed away. Here, the ocean waves are playing with a ship of war: there, two dogs are playing with a crystal ball. And, in the one picture, the pleasant boughs wave, and the sun lightens, and the buildings open their glorious gates upon the track of guilt: and, in the other, the sea asks for, and the heavens allow, the doom of those in whom we know no evil.

Do not think that I am forcing the meaning of these two pictures. They were not indeed painted with any thought of their comparison or opposition; but they indicate two opposite phases of the painter's mind, and his bitter and pitying grasp of this world's ways. The "Shipwreck" is one only of many, in which he strove to speak his sympathy with the mystery of human pain. The other is definitely painted as an expression of the

[1] [The "Phryne" is no longer in the National Gallery. It has been sent to Oldham.]

triumph of Guilt. Do not think those two dogs playing with the crystal ball are meaningless. Dogs don't usually play with crystal balls. Turner intended you to notice them specially. They mean the lower or sensual part of human nature, playing with the World. Look how the nearest one, the graceful greyhound, leaps at it!—watch its wild toss and fairy fragility of colour: then look out on that illimitable space of courts and palaces, into which the troop of flying girls are rushing down! That is the world which Phryne plays with. Turner never painted such another distance for infinity or for completeness: observe, none of these palaces are in ruins; Turner liked ruins for his own part, but Phryne did not. She would have built Thebes again if they would have let her; she was not one to go the way of ruins. And if you still doubt his meaning, look to the Academy Catalogue of 1838, and you will find a sentence added to the account of the picture. "Phryne going to the bath as Venus. *Demosthenes taunted by Æschines;*"—Note that;—the man who could have saved Greece taunted by the son of the harlot!

There is something very strange and sorrowful in the way Turner used to hint only at these under meanings of his; leaving us to find them out, helplessly; and if we did *not* find them out, no word more ever came from him. Down to the grave he went, silent. "You cannot read me; you do not care for me; let it all pass; go your ways."

Touching the actual painting of the figures in this "Phryne," we shall have more to say presently, our business, now, being with the "Shipwreck"; in which, however, note for future animadversion, that the crew of the nearer boat prove infinitely more power of figure-painting than ever landscape painter showed before. Look close into it: coarse it may be; but it comes very nearly up to Hogarth in power of expression. Look at that ghastly woman's face and those helpless arms; and the various torpor and terror, and desolate agony, crushed and drenched down among the rending planks and rattling oars. Think a little over your "landscapes with figures." Hunt up your solitary fishermen on river banks; your Canaletto and Guardi crowds in projecting

dominoes and triangular hats; your Claudesque nymphs and warriors; your modern picturesque groups of striped petticoats and scarlet cloaks; and see whether you can find *one* piece of true human action and emotion drawn as that boat's crew is, before you allow yourself again to think that Turner could not paint figures. Whether he always *would* paint them or not is another question.

The sea painting, in both this and the "Calais Pier," is, I think, much over-rated. It is wonderful in rendering action of wave; but neither the lustre of surface nor nature of the foam—still less of the spray—are marked satisfactorily. Through his whole life, Turner's drawing of large waves left them deficient in lustre and liquidity; and this was the more singular, because in calm or merely rippled water, no one ever rendered lustre or clearness so carefully. But his sympathies (and he sympathised with everything) were given to the rage of the wave, not to its shining; and as he traced its toss and writhe, he neglected its glow. The want of true foam drawing is a worse fault; none of the white touches in these seas have, in the least, the construction or softness of foam; and there is no spray anywhere. In reality, in such a sea as this of the shipwreck, the figures even in the nearest boat would have been visible only in dim fragments through the mist of spray; and yeasty masses of spume would have been hanging about the breakers like folds of cloth, and fluttering and flashing on the wind like flights of birds. Turner was still close bound by the old theories of the sea; and, though he had looked at it long enough to know the run and the leap of it, dared not yet lay the foam on its lips. He did better afterwards; (see No. 530).

But there is a worse fault in this shipwreck than the want of spray. Nobody is *wet*. Every figure in that boat is as dry as if they all were travelling by waggon through the inland counties. There is no sense, in the first place, of their clothes clinging to their bodies; and, in the second place, no surface is reflective. When smooth things are wet, they shine; wood becomes as reflective as a mirror; and, therefore, when we see that the knee of the boy who lies down on the box to catch at some one over the boat's side, casts no reflection on

the wood, the whole of the scene becomes purely mythical and visionary: and it is no longer a sea, but some coiling, white, dry material in which the boat is imbedded. Throughout the work, the firm, black shadows, unbroken by any flashes of lustre, and the dead greys, unmingled with any reflected or glancing colour, are equally inconsistent with the possibility of anything's being wet.

Nothing can show more distinctly the probationary state of Turner's mind at the period; he had not yet been able to quit himself of the old types in any one way—had not even got so far as to understand that the sea was a damp element. I used once to think Homer's phrase, "wet water," somewhat tautological; but I see that he was right, and that it takes time to understand the fact.[1]

With all these drawbacks (which I dwell upon in order more effectually to overthrow the idea of these being Turner's greatest works, and this his greatest style—a notion gravely interfering with our power of judging any of his work)—with all these drawbacks and shortcomings,

[1] Writing lately to my friend Mr. Brierly (with whose most faithful and brilliant drawings of our navy in the Baltic the public are already so familiar), in order to make some inquiries respecting the ships in the "Calais Pier," I alluded to this singular defect in both the sea pieces. The following extract from Mr. Brierly's note in reply is most valuable and suggestive:—

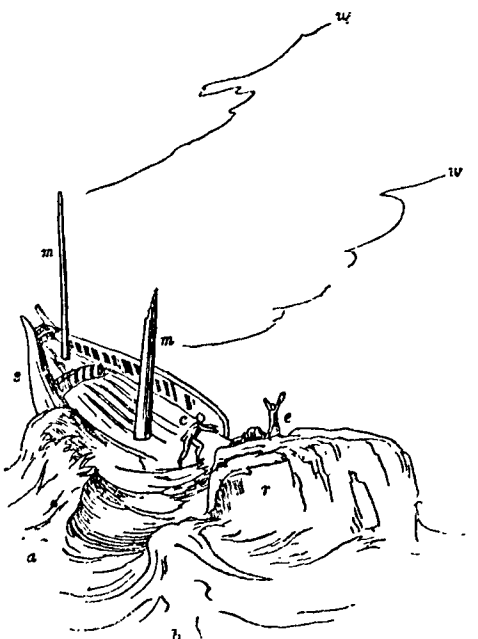
"Your remark about nobody being wet caused me to look again more particularly at the 'Shipwreck,' when another idea also occurred to me. In anything of a breeze, and particularly half a gale of wind, as we have here, the lower parts of all sails of such boats as these get thoroughly wetted by the spray dashing into them, so that the upper canvas being dry, is several shades lighter, and greyer or cooler, than the wet portion; always excepting when there has been heavy rain to wet the sails equally. This will strike you in any ordinary breezy weather, when you see boats knocking about at Spithead, and if the sun is shining through the sails, the transparent wet parts give a very beautiful effect."

Not only has Turner missed this effect in the "Calais Pier"—when the weather is just the thing for it (I think we might fairly suppose in the "Shipwreck" the sails to be wet all over)—but I remember no instance of Turner's seizing it in any subsequent picture—so much did the old conventionalism weigh upon him.

I owe to Mr. Brierly, however, not only the pointing out of this error, but of a principal beauty in the sea of the "Shipwreck"—the exact truth, namely, of the lines of the *wake* of the large boat running back to the left from her stern. Very few painters would have noticed these.

[Sir Oswald Brierly was present, as the guest of Keppel, at all the operations of the allied fleets in the Baltic. In 1855 he published a series of fifteen large lithographs executed from his drawings. Brierly was appointed marine painter to Queen Victoria in 1874, and was knighted in 1885. He died in 1894.]

the work is far in advance of anything that had been done before. The reader may perhaps have some pleasure in comparing Claude's idea of a shipwreck with Turner's. The woodcut on this page—a fac-simile of a shipwreck in the Liber Veritatis [No. 72]—will enable him to do so at his ease. As, however, we have been endeavouring to elucidate the meaning of Turner verbally, perhaps it is unfair to Claude to leave him wholly unexplained. The following references may assist the reader in making out the subject:—



s.—The ship.
m, *m.*—Masts of the ship, entirely denuded of rigging by the violence of the gale.
r.—The rock, on which the ship has struck so violently that she has broken one end entirely off, the rest of her remaining quite uninjured.
a, *b.*—The sea.
e.—An enraptured passenger, who nas escaped from the ship.
c.—The captain, who has seen everything out of the ship, and is preparing to follow the enraptured passenger.
w, *w.*—The wind.

477. THE GODDESS OF DISCORD IN THE GARDENS OF THE HESPERIDES.[1] (1806.)

In the year 1802, Turner seems to have visited Switzerland for the first time; up to that date, no Swiss subject appears in the catalogues as having been exhibited by him; but in 1803, besides the Calais Pier, we find "24. Bonneville, Savoy, with Mont Blanc. 110. The Opening of the Festival of the Vintage at Maçon. 237. Château de St. Michael, Bonneville, Savoy. 384. St. Hugo denouncing vengeance on the Shepherds of Cormayeur, in the Val d'Aosta. And 396. Glacier and Source of the Arveron"; showing with what enthusiasm he entered on the new fields opened to him in the Alps.

This wonderful picture of the Hesperides is, however, the first *composition* in which Turner introduced the mountain knowledge he had gained in his Swiss journey: and it is a combination of these Swiss experiences, under the guidance of Nicolas Poussin, whose type of landscape has been followed throughout. Nearly all the faults of the picture are owing to Poussin; and all its virtues to the Alps. I say *nearly* all the faults of the picture, because it would not be fair to charge Poussin wholly with its sombre colour, inasmuch as many of his landscapes are beautifully golden and deep blue. Possibly the Goddess of Discord may have had something to do with the matter; and the shadow of her presence may have been cast on laurel bough and golden fruit; but I am not disposed to attribute such a piece of far-fetched fancy to Turner at this period; and I suppose it to be partly owing to the course of his quiet practice, partly to his knowledge of the more sombre pictures of Poussin rather than of the splendid ones, and partly to the continued influence of Wilson and Morland—that the garden of the Hesperides is so particularly dull a place. But it is a sorrowful fault in the conception that it should be so.

Indeed, unless we were expressly assured of the fact, I question whether we should have found out that these were gardens at all, as they have the appearance rather

[1] Exhibited at the British Institution in 1806, under the title, "The Goddess of Discord choosing the Apple of Contention in the Gardens," &c.

of wild mountain ground, broken and rocky; with a pool of gloomy water; some heavy groups of trees, of the species grown on Clapham Common; and some bushes bearing very unripe and pale pippins—approaching in no wise the beauty of a Devonshire or Normandy orchard, much less that of an orange grove, and, least of all, of such fruit as goddesses would be likely to quarrel for.

But there are much worse errors in the picture than these. We may grant the grey colour to Turner's system; we may accept the wild ground as the only kind of garden which would be probable under Atlas; though the places which Discord seeks, and the dragons guard, are usually of a nature at once brighter and baser. But we cannot accept the impossibilities of mountain form into which the wretched system of Poussin's idealism moulded Turner's memory of the Alps. It is not *possible* that hill masses on this scale, should be divided into these simple, steep, and stone-like forms. Great mountains, however bold, are always full of endless fracture and detail, and indicate on the brows and edges of their cliffs, both the multitudinousness, and the deeply wearing continuance, of the force of time, and stream, and tempest. This evidence of subdivision and prolonged endurance is always more and more distinct as the scale increases; the simple curves which are true for a thousand feet are false at three thousand, and falser at ten thousand; and the forms here adopted by Turner are not mountain forms at all, but those of small fragments of limestone, with a few loose stones at the top of them, magnified by mist into mountains. All this was the result of Idealism. Nature's mountains were not grand, nor broad, nor bold, nor steep enough. Poussin only knew what they should be, and the Alps must be rough-hewn to his mind.

Farther, note the enormous torrent which roars down behind the dragon, above the main group of trees. In nature, that torrent would have worn for itself a profound bed, full of roundings and wrinkled lateral gulphs. Here, it merely dashes among the squared stones as if it had just been turned on by a New River company. And it has not only had no effect on its bed, but appears quite unable to find its way to the bottom, for we see nothing more of it after it has got down behind the tree tops. In

reality, the whole valley beneath would have been filled by a mass of rounded stones and débris by such a torrent as that.

But farther. When the streams are so lively in the distance, one might at least expect them not to be stagnant in the foreground, and if we may have no orderly gravel walks, nor gay beds of flowers in our garden, but only large stones and bushes, we might surely have had the pleasantness of a clear mountain stream. But Poussin never allowed mountain streams; nothing but dead water was proper in a classical foreground; so we have the brown pool with a water-lily or two, and a conventional fountain, falling, not into a rocky trough, or a grassy hollow, but into a large glass bowl or tureen. This anticipation of the beauties of the Soulages collection,[1] given in charge to the dragon together with his apples, "Glass, with care," is certainly not Poussin's fault, but a caprice of Turner's own.

In the published catalogue[2] the reader will find it stated that the "*colour* and texture of this picture are as rich and sound as the ideas are noble, and universally intelligible." The ideas *are* noble, indeed; for the most part:—noble in spite of Poussin, and intelligible in spite of Marlborough House[3] darkness; but the statement that the colour is rich only shows what curious ideas people in general have about colour. I do not call it a work in colour at all. It is a simple study in grey and brown, heightened with a red drapery, and cooled with a blue opening in the sky. But colour, properly so called, there is as yet none; nothing but the usual brown trees near, grey trees far off, brown stonework, and black shadow. And it is another notable proof of the terrible power of precedent on the strongest human mind, that just as Vandevelde kept Turner for twenty years from seeing that the sea was wet, so Poussin kept Turner for twenty years from seeing that the Alps were rosy, and that grass was green.

[1] [The Soulages collection of works of decorative art, subsequently acquired for the South Kensington Museum, was at this time being exhibited at Marlborough House.]

[2] [The reference is to an unofficial catalogue mentioned in the note to p. 10.]

[3] [Where the collection was exhibited at the time the above passage was written.]

It would be a wonderful lesson for us all if we could for a moment set a true piece of Swiss foreground and mountain beside that brown shore and those barren crags. The moss arabesques of violet and silver; the delicate springing of the myrtille leaves along the clefts of shade, and blue bloom of their half seen fruit; the rosy flashes of rhododendron-flame from among the pine roots, and their crests of crimson, sharp against the deep Alpine air, from the ridges of grey rock; the gentian's peace of pale, ineffable azure; as if strange stars had been made for earth out of the blue light of heaven; the soft spaces of mountain grass, for ever young, over which the morning dew is dashed so deep that it looks, under the first long sunrays, like a white veil falling folded upon the hills; wreathing itself soon away into silvery tresses of cloud, braided in and out among the pines, and leaving all the fair glades and hillocks warm with the pale green glow of grassy life, and whispering with lapse of everlasting springs. Infinite tenderness mingled with this infinite power, and the far away summits, alternate pearl and purple, ruling it from their stainless rest. A time came when the human heart, whose openings we are watching, could feel these things, but we must not talk too much of its achievements yet.

There is, however, one image in the landscape which, in its kind, is as noble as may be—the dragon that guards and darkens it; a goodly watch-tower he has; and a goodly pharos he will make of it at midnight, when the fire glares hottest from the eyes of the ghastly sentinel. There is something very wonderful, it seems to me, in this anticipation, by Turner, of the grandest reaches of recent inquiry into the form of the dragons of the old earth. I do not know at what period the first hints were given of the existence of their remains; but certainly no definite statements of their probable forms were given either by Buckland, Owen, or Conybeare before 1815; yet this saurian of Turner's is very nearly an exact counterpart of the model of the Iguanodon, now the guardian of the Hesperian Gardens of the Crystal Palace, wings only excepted, which are, here, almost accurately, those of a pterodactyle. The instinctive grasp which the healthy imagination takes of

possible truth, even in its wildest flights, was never more marvellously demonstrated.[1]

I am very anxious to get this picture hung in better light, in order that the expression of the dragon's head may be well seen, and all the mighty articulations of his body, rolling in great iron waves, a cataract of coiling strength and crashing armour, down among the mountain rents.[2] Fancy him moving, and the roaring of the ground under his rings; the grinding down of the rocks by his toothed whorls; the skeleton glacier of him in thunderous march, and the ashes of the hills rising round him like smoke, and encompassing him like a curtain!

I have already alluded to the love of the terrible grotesque which mingled in no small measure with the love of the beautiful in Turner's mind, as it did in Tintoret's. The reader will find farther inquiries into this subject in the eighth chapter of the third volume of "Modern Painters," and I need only notice here the peculiar *naturalness* which there is in Turner's grotesque, and the thirst for largeness which characterizes his conception of animals as well as landscapes. No serpent or dragon was ever conceived before, either so vast, or so *probable*, as these of the Jason and Hesperides, or the Python of No. 488 [see note on the picture], while the "Rizpah, the Daughter of Aiah"[3] shows the same grasp of terror exerted in another direction, and connecting the English landscape painter, bred as he was in the cold and severe classical school, with the German interpreters of fantastic or pathetic superstition.[4]

483. GREENWICH HOSPITAL (1809).

I never know whether most to venerate or lament the strange impartiality of Turner's mind, and the vast cadence of subjects in which he was able to take interest. Who

[1] Compare "Modern Painters," vol. iii. ch. viii. §§ 12, &c.

[2] [The picture is now hung "on the line."]

[3] [No. 464, now exhibited at Liverpool.]

[4] [For a further discussion of this picture, see "Modern Painters," vol. v. pt. ix. ch. x., "The Nereids' Guard"; also "Lectures on Landscape," §§ 69-71.]

could have supposed that a man capable of climbing those crags of Atlas, would be found next year sauntering in Greenwich Park: that from the fiery dragon he would have turned to peaceful fawns and hinds—from the rolling of the Atlantean storm-cloud, to the smoke of London chimneys—from the apples of the Hesperides, to the Cider Cellar. So it is, however. He does not show one whit less care, patience, or exertion of power in painting this reach of the river round the Isle of Dogs, than that cataract down the cliff of dragons: nay, in some respects, the Deptford distance is more elaborate, and certainly the more skilful, for Turner at this time understood it better. But what a sorrowful matter it is, that the man who could paint thus was allowed to divide his strength between vulgarity of fact and gracefulness of fiction; that he was permitted so long to think that in order to be fine, it was necessary to be false; and that no one had sense or feeling enough to say to him, "Paint me the Rhone as truly as you have painted the Thames—and the Simplon as you have painted Richmond Hill—and Rouen Cathedral as you have painted Greenwich Hospital!" He found his way at last to these things: but not till many and many a year had been wasted on Greenwich and Bligh Sands.[1]

485. Abingdon, Berkshire (1810?)

A very beautiful example of the painter's most skilful work in his first period: the main lesson to be derived from it being the dignity of the simplest objects, when truly painted, under partial concealment by aerial effects. They must be truly painted, observe, first; the forms given must be studied with exquisite care, but veiled as far as is needful to give them largeness and mystery.

[1] [Eds. 1–4 add: "It is of no use to write any notes on this picture where it is hung at present. I value Turners as much as most people, and am far-sighted; but I literally would not give five pounds for that picture of Greenwich, if to its possession were annexed the condition that it was to be hung six feet above the eye—much less if it were condemned to such a position as it is in at present." The same subject was treated in Liber Studiorum. The original drawing for the plate is No. 493 in the water-colour collection.]

J.M.W Turner R.A

Allen & Co. Sc

Abingdon

From the painting in the National Gallery

To so singular an extent will the forms of things come out gradually *through* the mist, as you look long at Turner's effects of this kind, that many of his admirers have thought that he painted the whole scene first with all its details, and then threw the mist over it. But it is not so; and it cannot be done so: all efforts to copy Turner on such a plan will end in total discomfiture. The misty effect is indeed partly given by breaking one colour over another; but the forms of objects are not thus rendered indistinct; if they were, the picture would look as if it had been rubbed over with blue paint accidentally, after it was finished, and every spectator would wish to clear off the upper colour and see what was underneath. The misty appearance is given by resolvedly confusing, altering, or denying the form at the moment of painting it; and the virtue of the work is in the painter's having perfectly clear and sharp conception of all that he chooses to compose, alter, or deny: so that his very confusion becomes suggestive—his alteration decorative—and his denial affirmative: and it is because there is an idea with and in—not *under*—every touch, that we find the objects rising into existence as we gaze.

487. CATTLE IN WATER (1811?). [*Now exhibited at Sheffield.*]

I imagine this to be one of the very few instances in which Turner made a *study* in oil. The subject was completed afterwards in a careful, though somewhat coarse drawing, which defines the Norman window in the ruined wall, and is one of many expressions of Turner's feeling of the contrast between the pure rustic life of our own day, and the pride and terror of the past. This idea was more developed in the Liber Studiorum subject of the crypt of Kirkstall Abbey, with the cows lying down under the pillars, by the stagnant pool [No. 484 in the Turner water-colours]; again, in the Norham Castle of the Liber Studiorum [No. 480], (nearly duplicated in the Norham of the River Scenery): and again in the Winchelsea Gate of the Liber Studiorum [No. 488]. In France, churches are constantly turned into corn-markets: we in England are content with turning castles into cow-houses.

488. APOLLO KILLING THE PYTHON [1811].

I will not here say much of this, which is one of the very noblest of all Turner's works, and therefore, I do not scruple to say, one of the noblest pictures in the world: only the reader ought to be warned that its nobleness is in the serpent and the landscape; not in the human figure, which might justly offend him at the first glance, and cause him to neglect the great work in the rest of the design. He may perhaps be glad also to be told where the dragon's head is, down behind the rock in the dark angle, the jaws wide open, and the teeth or tusks bared; (they are, rightly, like saurians' teeth; not like serpents' fangs.) One of the most wonderful things in the picture is the way in which the structure of the writhed coil of the dragon's tail distinctly expresses mortal agony—not mere serpentine convolution:—note also how in the last lash of it, he has struck the two stones high into the air, weighing about a hundred to a hundred and fifty tons each. Turner, as noticed below, was the first painter who ever dared to draw *flying* stones;—all previous pictorial conception, at its boldest, had not gone beyond *falling* ones.[1]

489. COTTAGE DESTROYED BY AN AVALANCHE (1812?)

If the reader will look back for a moment to the Abingdon, with its respectable country house, safe and slow carrier's waggon, decent church spire, and nearly motionless river, and then return to this Avalanche, he will see the range of Turner's sympathy, from the quietest to the wildest of subjects. We saw how he sympathized with the anger and energy of waves: here we have him in sympathy with anger and energy of stones. No one ever before had conceived a stone in *flight*, and this, as far as I am aware, is the first effort of painting to give inhabitants of the lowlands any idea of the terrific forces to which Alpine scenery owes a great part of its character, and most of its forms. Such things happen oftener and in quieter places than travellers suppose. The last time I

[1] [For a further notice of this picture, see "Modern Painters," vol. v. pt. ix. ch. xi. § 10.]

walked up the Gorge de Gotteron, near Fribourg, I found a cottage which I had left safe two years before, reduced to just such a heap of splinters as this, by some two or three tons of sandstone which had fallen on it from the cliff. There is nothing exaggerated in the picture; its only fault, indeed, is that the avalanche is not vaporous enough. In reality, the smoke of snow rises before an avalanche of any size, towards the lower part of its fall, like the smoke from a broadside of a ship of the line.

496. BLIGH SANDS (1815).

The notice of it in the published Catalogue[1] is true and good. It is a fine picture of its class; and has more glow in its light, and more true gloom in its dark, than the great sea-pieces we have already seen. But the subject is, to me, wholly devoid of interest: the fishing-boats are too far off to show their picturesque details; the sea is too low to be sublime, and too dark to be beautiful; and the shore is as dull as sand can be. And yet, were I to choose between this picture and the next, I would infinitely rather have the bit of sand and sea-gulls than the "Carthaginian Empire."

499. THE DECLINE OF THE CARTHAGINIAN EMPIRE (1817). [*Now exhibited at Manchester.*]

This picture was painted as the sequel to that in Trafalgar Square [No. 498],[2] which is far the finer of the two, and was exhibited in the same year (1815) as the "Bligh Sands," and the celebrated "Crossing the

[1] [The catalogue mentioned in the note on p. 10. The following is the notice referred to by Mr. Ruskin: "In this picture Turner is back again by the flat shore of Sheppey, with the shattered green water coming up under an eastern wind, and the gulls dipping about the margin—as true in its way and as unadorned in its truth as the 'Abingdon.' The painter has come home again from the region of the avalanche and the eternal snows of the Alps to his old Thames and his tarry boats and broad-shouldered trawler, and put his whole soul into the flat sand and bright ripple, and bit of old buoy-chain and glancing gulls, as if he had never left them and had no wish to leave them."]

[2] [The one in Trafalgar Square was one of the two bequeathed by Turner on condition that they were placed beside two by Claude. Those two, therefore, were from the first exhibited at the National Gallery.]

Brook [497]." This 1817 picture I think one of the deepest humiliations which Turner's art ever sustained. It is, in fact, a work in the sickness of change; giving warning of revolution of style and feeling, without, as yet, any decisive possession of the new principles: while the writers for the press were quite right in their description of its design,—"Claude was undoubtedly the model, aided by architectural drawings." It is, in fact, little more than an accumulation of Academy students' outlines, coloured brown. If we were to examine the figures and furniture of the foreground, piece by piece, we should indeed find much that was interesting, and much that no one but Turner could have done, but all wrought evidently for show, and with painful striving to set forth something that was not in his heart, and that never could get there. The passage in the note, at p. 32 [of this book], from the first volume of "Modern Painters," will show the reader what place I have given, from the first, to this and other pictures of its kind: but, of all that I know, this is the worst; its raw brown colour giving the city the appearance of having been built of stamped leather instead of stone. It is as if the brown demon, who was just going to be exorcised for ever, were putting out all his strength for the total destruction of a great picture by way of final triumph. The preparation for transition is seen in the noble colouring of the sky, which is already Turnerian of the second period; beautiful, natural, and founded on no previous work of art.

The text which Turner gave with this picture in the Academy catalogue of the period was as follows:—

"The Decline of the Carthaginian Empire. Rome, being determined on the overthrow of her hated rival, demanded of her such terms as might either force her into war, or ruin her by compliance. The enervated Carthaginians, in their anxiety for peace, consented to give up even their arms and their children.

> At Hope's delusive smile
> The chieftain's safety and the mother's pride
> Were to the insidious conqueror's grasp resigned;
> While o'er the western wave the ensanguined sun,
> In gathering huge, a stormy signal spread,
> And set portentous."

This piece of verse, Turner's own, though, it must be confessed, not poetically brilliant, is at least interesting in its proof that he meant the sky—which, as we have seen, is the most interesting part of the picture—for a stormy one.

This is the third quotation from the "Fallacies of Hope" which occurs in the Academy catalogues. The course of his mind may be traced through the previous poetical readings very clearly. His first was given in 1798 (with the view of Coniston Fell, now numbered 461) from "Paradise Lost," and there is a strange ominousness —as there is about much that great men do — in the choice of it. Consider how these four lines, the first he ever chose, express Turner's peculiar mission as distinguished from other landscapists:—

> "Ye mists and exhalations, that now rise
> From hill, or steaming lake, dusky or grey,
> Till the sun paint your fleecy skirts with gold,
> In honour to the world's great Author rise."

In this and the next year, with views of Dunstanborough, Norham, and Fountain's Abbey, &c., came various quotations, descriptive of atmospheric effects, from Thomson, interspersed with two or three from Milton, and one from Mallet.

In 1800, some not very promising "anon" lines were attached to views of Dolbadern and Caernarvon Castles. Akenside and Ossian were next laid under contribution. Then Ovid, Callimachus, and Homer. At last, in 1812, the "Fallacies of Hope" begin, *apropos* of Hannibal's crossing the Alps [No. 490]: and this poem continues to be the principal text-book, with occasional recurrences to Thomson, one passage from Scott, and several from Byron. We shall come upon most of these as we pursue our round of the pictures: at least when all which are now national property are exhibited. The "Childe Harold" [No. 516], which is the only picture at present in a good light,[1] is an important proof of his respect for the genius of Byron.

[1] [The reader will remember that the above notes were written in 1856-7, when a portion only of the Turner pictures were publicly exhibited, and that under disadvantageous conditions, at Marlborough House.]

CHARACTERISTICS OF THE SECOND PERIOD

OR THAT OF MASTERSHIP

[1820–1835]

THE reader may perhaps suppose that I limit Turner's course of conception too arbitrarily in assigning a single year as the period of its change. But the fact is, that though the human mind is prepared for its great transitions by many previous circumstances, and much gradual accumulation of knowledge, those transitions may, and frequently do, take place in a moment. One glance of the eye, one springing aside of a fancy, may cast a spark on the prepared pile; and the whole theory and practice of past life may be burnt up like stubble; and new foundations be laid, in the next hour, for the perpetual future toil of existence. This cannot, however, take place, with the utmost sharpness of catastrophe, in so difficult an art as that of painting: old habits will remain in the hand, and the knowledge necessary to carry out the new principles needs to be gradually gathered; still, the new conviction, whatever it be, will probably be expressed, within no very distant period from its acquirement, in some single picture, which will at once enable us to mark the old theories as rejected, at all events, then, if not before. This condemning and confirming picture is, in the present instance, I believe, the Bay of Baiæ [No. 505].

For, in the year 1819, Turner exhibited the "Orange Merchant," and "Richmond Hill," both in his first manner. In 1820, "Rome from the Vatican" (503)[1]: which is little more than a study of materials in the view of Rome from the Loggie, expressed in terms of general challenge to every known law of perspective to hold its own, if it could,

[1] [Now exhibited at Liverpool.]

against the new views of the professor, on that subject. In 1821, *nothing:* a notable pause. In 1822, "What you Will": a small picture.[1]" In 1823 came the "Bay of Baiæ."

Why I put the real time of change so far back as 1820 will appear, after I have briefly stated the characters in which the change consists.

Pictures belonging to the second period are technically distinguished from those of the first in three particulars:—

1. Colour takes the place of grey.
2. Refinement takes the place of force.
3. Quantity takes the place of mass.

First, Colour appears everywhere instead of grey. That is to say, Turner had discovered that the shaded sides of objects, as well as their illumined ones, are in reality of different, and often brilliant colours. His shadow is, therefore, no longer of one hue, but perpetually varied; whilst the lights, instead of being subdued to any conventional level, are always painted as near the brightness of natural colour as he can.

Secondly, Refinement takes the place of force. He had discovered that it is much more difficult to draw tenderly than ponderously, and that all the most beautiful things in nature depended on definitely delicate lines. His effort is, therefore, always, now, to trace lines as finely, and shades as softly, as the point of the brush and feeling of hand are capable of doing; and the effects sought are themselves the most subtle and delicate which nature presents, rarely those which are violent. The change is the same as from the heavy touch and noisy preferences of a beginner in music, to the subdued and tender fingering or breathing of a great musician—rising, however, always into far more masterful stress when the occasion comes.

Thirdly, Quantity takes the place of mass. Turner had also ascertained, in the course of his studies, that nature

[1] [In eds. 1–4 the above passage stood thus: "In 1820, 'Rome from the Vatican': a picture which I have not seen. In 1821, *nothing;* a notable pause. In 1822, 'What you Will': a picture I have not seen either, and which I am very curious about, as it may dispute the claims of first assertion with its successor. In 1823 came 'The Bay of Baiæ.'" In the preface to the fourth edition Mr. Ruskin wrote, 'I have only to add, that since this pamphlet was written, I have seen the two pictures referred to . . .—'Rome' and 'What you Will'—and that they entirely establish the conclusion there stated that the change which led to the perfect development of Turner's power took place in 1820."]

was infinitely full, and that old painters had not only missed her pitch of hue, but her power of accumulation. He saw there were more clouds in any sky than ever had been painted; more trees in every forest, more crags on every hill side; and he set himself with all his strength to proclaim this great fact of Quantity in the universe.

Now, so long as he introduced all these three changes in an instinctive and unpretending way, his work was noble; but the moment he tried to idealize, and introduced his principles for the sake of display, they led him into depths of error proportioned exactly to the extent of effort. His painting, at this period, of an English town, or a Welsh hill, was magnificent and faultless, but all his idealism, mythology, romance, and composition in general, were more or less wrong. He erred through all, and by reason of all—his great discoveries. He erred in *colour;* because not content with discerning the brilliancy of nature, he tried to enhance that brilliancy by every species of coloured accessary, until colour was killed by colour, and the blue skies and snowy mountains, which would have been lovely by themselves, were confused and vulgarized by the blue dresses and white complexions of the foreground figures. He erred in *refinement*, because, not content with the natural tenderness of tender things, he strove to idealize even strong things into gentleness, until his architecture became transparent, and his ground ghostly; and he erred finally, and chiefly, in *quantity*, because, in his enthusiastic perception of the fulness of nature, he did not allow for the narrowness of the human heart; he saw, indeed, that there were no limits to creation, but forgot that there were many to reception; he thus spoiled his most careful works by the very richness of invention they contained, and concentrated the materials of twenty noble pictures into a single failure.[1]

[1] The reader who has heard my writings respecting Turner characterized as those of a mere partizan, may be surprised at these expressions of blame and perhaps suppose them an indication of some change of feeling. The following extract from the first volume of "Modern Painters" will show that I always held, and always expressed, precisely the same opinions respecting these Academy compositions:—

"The 'Caligula's Bridge,' 'Temple of Jupiter,' 'Departure of Regulus,' 'Ancient Italy,' 'Cicero's Villa,' and such others, come they from whose hand they may, I class under the general head of 'nonsense pictures.' There never can be any wholesome feeling developed in these

The oil-pictures exhibited in the Academy, as being always more or less done for show, and to produce imposing effect, display these weaknesses in the greatest degree; the drawings in which he tried to do his best are next in failure, but the drawings in which he simply liked his subject, and painted it for its own simple sake, are wholly faultless and magnificent.

All the works of this period are, however, essentially Turnerian; original in conception, and unprecedented in treatment; they are, therefore, when fine, of far greater value than those of the first period; but as being more daring, they involve greater probabilities of error or failure.

One more point needs notice in them. They generally are painted with far more enjoyment. Master now of himself and his subjects, at rest as to the choice of the thing to be done, and triumphing in perpetually new perceptions of the beauty of the nature he had learned to interpret, his work seems poured out in perpetual rejoicing; his sympathy with the pomp, splendour, and gladness of the world increases, while he forgets its humiliation and its pain; they cannot now stay the career of his power, nor check the brightness of his exultation. From the dens of the serpent and the dragon he ascends into the soft gardens and balmy glades; and from the roll of the waggon on the dusty road, or labour of the boat along the stormy shore, he turns aside to watch the dance of the nymph, and listen to the ringing of the cymbal.

preposterous accumulations, and where the artist's feeling fails, his art follows; so that the worst possible examples of Turner's colour are found in pictures of this class. . . . Neither in his actual views of Italy has Turner ever caught her true spirit, except in the little vignettes to Rogers' Poems. The 'Villa of Galileo,' the nameless composition with stone pines, the several villa moonlights, and the convent compositions in the voyage of Columbus, are altogether exquisite; but this is owing chiefly to their simplicity; and, perhaps, in some measure, to their smallness of size. None of his large pictures at all equal them; the 'Bay of Baiæ' is encumbered with material, it contains ten times as much as is necessary to a good picture, and yet is so crude in colour as to look unfinished. The 'Palestrina' is full of raw white, and has a look of Hampton Court about its long avenue; the 'Modern Italy' is purely English in its near foliage; it is composed from Tivoli material, enriched and arranged most dexterously, but it has not the virtue of the real thing."—*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. §§ 42, 43.

PICTURES OF THE SECOND PERIOD

505. THE BAY OF BAIÆ (1823).

THE Turnerian quotation with this picture,

"Waft me to sunny Baiæ's shore,"

marks the spirit of exultation of the second period very interestingly, and the immediate result of it, as bearing on this subject, seems to be a discordance in the temper of contemplation. We have an accumulation of ruins, regarded with the utmost cheerfulness and satisfaction. The gods sit among the ruins, but do not attempt to mend any, having apparently come there as tourist gods. Though there are boats and figures on the shore, and a shepherd on the left, the greater part of the landscape is very desolate in its richness—full of apples and oranges, with nobody to eat them; of pleasant waters, with nobody to drink; of pleasant shades, with nobody to be cool; only a snake and a rabbit for inheritors of all that dominion of hill and forest:—we perceive, however, with consternation, by the two streams which have been diverted from the river to fall through the arches of the building near the bridge, that Nobody must have succeeded in establishing a mill among the ruins. Concerning which, it must be remembered that, though Turner had now broken through accepted rules of art, he had not broken through the accepted laws of idealism; and mills were, at this time, necessary and orthodox in poetical landscape, being supposed to give its elements, otherwise ethereal and ambrosial, an agreeable earthy flavour, like truffles in pies.

If, however, we examine who these two figures in the foreground are, we shall presently accept this beautiful desolation of landscape with better understanding. The

general reader may be glad to be reminded that the Cumæan Sybil, Deiphobe, being in her youth beloved by Apollo, and the god having promised to grant her whatever she would ask, she, taking up a handful of earth, asked that she might live for as many years as there were grains of dust in her hand. She obtained her petition, and Apollo would have given her also perpetual youth, in return for her love; but she denied him, and wasted into the long ages; known at last only by her voice. We are rightly led to think of her here, as the type of the ruined beauty of Italy; foreshowing, so long ago, her low murmurings of melancholy prophecy, with all the unchanged voices of her sweet waves and mountain echoes. The fable seems to have made a strong impression on Turner's mind, the picture of the "Golden Bough"[1] being a sequel to this; showing the Lake of Avernus, and Deiphobe, now bearing the golden bough—the guide of Æneas to the shades. In both these pictures there is a snake in the foreground among the fairest leafage, a type of the terror, or temptation, which is associated with the lovely landscapes; and it is curious that Turner seems to have exerted all his strength to give the most alluring loveliness to the soft descents of the Avernus Lake.

There is a curious sign of the remaining influences of the theories of idealism on Turner in the treatment of the stone pines in the "Bay of Baiæ." It was a rule at this period that trees and all other important features of landscape were to be idealized, and idealization consisted in the assemblage of various natural beauties into a whole, which was to be more beautiful than nature; accordingly, Turner takes a stone pine to begin with, and keeps its general look of close shade and heaviness of mass; but as boughs of stone pine are apt to be cramped and rugged, and crampedness and ruggedness are un-ideal, he rejects the pine nature in the branches, and gives them the extremities of a wych elm! We shall see presently his farther progress in pine painting.

The main fault of the composition is, however, in the over indulgence of his new triumph in quantity. I suppose most observers, when first they come before this picture, are struck mainly by the beautiful blue

[1] [No. 371 in the National Gallery Collection; now removed to Dublin.]

distant sea and dark trees, which latter they probably dislike; the rest of the work appears to them a mere confusion of detail, rich, indeed, but hardly worth disentangling. The following procedure will, I think, under these circumstances be found serviceable. Take a stiff piece of pasteboard, about eight inches square, and cut out in the centre of it an oblong opening, two and a half inches by three. Bring this with you to the picture, and standing three or four feet from it, according to your power of sight, look through the opening in the card at the middle distance, holding the card a foot or two from the eye, so as to turn the picture, piece by piece, into a series of small subjects. Examine these subjects quietly, one by one; sometimes holding the opening horizontal, sometimes upright, according to the bit you are examining, and you will find, I believe, in a very little while, that each of these small subjects becomes more interesting to you, and seems to have more in it, than the whole picture did before.

It is of course both a merit and a marvel, that these separate pieces should be so beautiful, but it is a great fault that they should be so put together as to destroy their interest: not that they are ill composed, but there is simply a surfeit of material. No composition whatever could render such a quantity digestible; nay, the very goodness of the composition is harmful, for everything so leads into everything else, that without the help of the limiting cardboard it is impossible to stop —we are dragged through arch after arch, and round tower after tower, never getting leave to breathe until we are jaded;[1] whereas, in an ill-composed picture, such as one of Breughel's, we feel in a moment that it is an accumulation of pretty fragments; and, accepting it on these terms, may take one bird or tree at a time, and go over as much of the picture as we like, keeping the rest till to-morrow.

The colour of this picture, take it all in all, is unsatisfactory; the brown demon is not quite exorcised: and although, if the foliage of the foreground be closely

[1] On the incapacity of the imagination to receive more than a certain quantity of excitement, see farther, "Modern Painters," vol. iii. ch. x. § 14.

examined, it will be found full of various hue, the greens are still too subdued. Partly, the deadness of effect is owing to change in the colour; many of the upper glazings, as in the dress of the Apollo, and in the tops of the pine-trees, have cracked and chilled; what was once golden has become brown; many violet and rose tints have vanished from the distant hills, and the blue of the sea has become pale.[1] But as far as regards refinement in drawing, this picture nobly represents the work of the middle period. Examine, for example, carefully, the drawing of the brown tendrils and lighter leaves which encompass the stem of the tree on the left, then the bough drawing, spray by spray, in the trees themselves, then the little bit of bay underneath the Castle of Baiæ, just close to the stems; go back afterwards to the "View on Clapham Common" [No. 468], and you will feel the change sufficiently.

It is because instances of this refinement, together with the excessive delight in quantity, are already seen in the "Richmond Hill," exhibited in 1819 (in possession of the nation),[2] that I think the origin of Turner's second manner cannot be put later than 1820.[3]

507. Scene from Boccaccio (1828).

Turner's title in the Academy Catalogue is, "Boccaccio relating the Tale of the Bird-cage."

Of the peculiar, and almost the only serious weakness of Turner's mind, brought out as it was in his second period, with respect to *figures*, this, and the Shadrach, Meshach, and Abednego (517), are very lamentable instances. I shall allude again to both these pictures in analyzing his figure treatment in the Phryne; but

[1] I do not at present express any opinion as to the degree in which these changes have been advanced or arrested by the processes to which the pictures have recently been subjected, since the light in which they are placed does not permit a sufficient examination of them to warrant any such expression [1856–7].

[2] [No. 502 in the National Gallery.]

[3] [For further references to No. 505, see "Modern Painters," vol. i. pt. ii. sec. iv. ch. iv. § 29; vol. v. pt. ix. ch. xi. §§ 12, 26.]

except as subjects for curious study, they are of no value whatsoever.[1]

508. ULYSSES DERIDING POLYPHEMUS (1829).

I have just given my reason for dating the commencement of Turner's second manner as far back as 1820. But as in his first period it takes about ten years before he shows his full power in that manner, as in the "Abingdon" and "Bligh Sands"; so in this second phase, it takes nearly ten years before he feels entirely at ease, and brings all his resources into play. The Yorkshire, and River Scenery drawings, 1819 to 1826, are still very quiet in colour; the commencement of the England series, 1827, marked fuller development of the second manner; yet all the drawings of 1827 and 1828 (Launceston, Buckfastleigh, Valle-Crucis, Okehampton, &c.), are restrained to grey and brown companionship with the Yorkshire group; but in 1829, this "Polyphemus" asserts his perfect power, and is, therefore, to be considered as the *central picture* in Turner's career. And it is in some sort a type of his own destiny.

He had been himself shut up by one-eyed people, in a cave "darkened with laurels" (getting no good, but only evil, from all the fame of the great of long ago) —he had seen his companions eaten in the cave by the one-eyed people—(many a painter of good promise had fallen by Turner's side in those early toils of his); at last, when his own time had like to have come, he thrust the rugged pine-trunk—all ablaze—(rough nature, and the light of it)—into the faces of the one-eyed people, left them tearing their hair in the cloud-banks—got out of the cave in a humble way, under a sheep's belly—(helped by the lowliness and gentleness of nature, as well as by her ruggedness and flame)—and got away to open sea as the dawn broke over the Enchanted Islands.

The printed catalogue [2] describes this picture as "gorgeous with *sunset* colours." The first impression on most spectators would, indeed, be that it was evening, but

[1] [The two pictures referred to remain in the National Gallery, but are no longer publicly exhibited.]

[2] [The catalogue mentioned in the note on page 10.]

chiefly because we are few of us in the habit of seeing summer sunrise. The time is necessarily morning—the Cyclops had been blinded as soon as he slept; Ulysses and his companions escaped when he drove out the flock in the early morning, and they put instantly to sea. The somewhat gloomy and deeply coloured tones of the lower crimson clouds, and of the stormy blue bars underneath them, are always given by Turner to skies which rise over any scene of death, or one connected with any deathful memories.[1] But the morning light is unmistakeably indicated by the pure whiteness of the mists, and upper mountain snows, above the Polyphemus; at evening they would have been in an orange glow; and, for more complete assurance still, if the reader will examine the sky close to the sun, on the right of it, he will find the horses of Apollo drawn in fiery outline, leaping up into the sky and shaking their crests out into flashes of scarlet cloud. The god himself is formless, he *is* the sun.[2] The white column of smoke which rises from the mountain slope is a curious instance of Turner's careful reading of his text. (I presume him to have read Pope only.)

> "The land of Cyclops lay in prospect near,
> The voice of goats and bleating flocks we hear,
> And from their mountains rising smokes appear."

Homer says simply:—"We were so near the Cyclops' land that we could see smoke, and hear the voices, and the bleating of the sheep and goats." Turner was, however, so excessively fond of opposing a massive form with a light wreath of smoke (perhaps almost the only proceeding which could be said with him to have become a matter of recipe),[3] that I do not doubt we should have had some smoke at any rate, only it is made more prominent in consequence of Pope's lines. The Cyclops' cave is low down at the shore—where the red fire is—

[1] For instances, see "Modern Painters," vol. iv. ch. xviii. § 24.

[2] [The passage given above "for more complete assurance" appeared only in the fifth edition of Mr. Ruskin's Catalogue. In talking of this picture to me thirty years later, Mr. Ruskin explained that the horses were formerly more visible than they have since become.]

[3] [Eds. 1–4 add a note: "See, for very marked example, vignette of 'Gate of Theseus,' in illustrations to Byron."]

and, considering that Turner was at this time Professor of Perspective to the Royal Academy, and that much outcry has lately been raised against supposed Pre-Raphaelite violations of perspective law,[1] I think we may not unwarrantably inquire how our Professor supposed that *that* Cyclops could ever have got into *that* cave.

For the naval and mythological portion of the picture, I have not much to say: its real power is in its pure nature, and not in its fancy. If Greek ships ever resembled this one, Homer must have been a calumnious and foul-mouthed person in calling them continually "black ships"; and the entire conception, so far as its idealism and water-carriage are concerned, is merely a composition of the Lord Mayor's procession with a piece of ballet-scenery. The Cyclops is fine, passionate enough, and not disgusting in his hugeness; but I wish he were out of the way, as well as the sails and flags, that we might see the mountains better. The island rock is tunnelled at the bottom—on classical principles. The sea grows calm all at once, that it may reflect the sun; and one's first impression is that Leucothea is taking Ulysses right on the Goodwin Sands. But,—granting the local calmness,—the burnished glow upon the sea, and the breezy stir in the blue darkness about the base of the cliffs, and the noble space of receding sky, vaulted with its bars of cloudy gold, and the upper peaks of the snowy Sicilian promontory, are all as perfect and as great as human work can be. This sky is beyond comparison the finest that exists in Turner's oil-paintings. Next to it comes that of the "Slaver";[2] and third, that of the "*Téméraire.*"

509. THE LORETTO NECKLACE. [*Now exhibited at Dundee.*]

A very noble work, spoiled curiously by an alteration of the principal tree. It has evidently been once a graceful stone pine, of which the spreading head is still traceable at the top of the heavy mass: the lower foliage

[1] [The reference is to criticisms in the *Times*, to which Mr. Ruskin replied in a letter to that journal; see "Arrows of the Chace," i. 90.]

[2] [Formerly in Mr. Ruskin's collection. Now in the Museum of Fine Arts, Boston, Massachusetts.]

has been added subsequently, to the entire destruction of the composition.

As far as I know, whenever Turner altered a picture, he spoiled it; but seldom so distinctly as in this instance.

511. View of Orvieto (1830).

Once a very lovely picture, and still perfect in many parts; the tree, perhaps, the best bit of foliage-painting in the rooms.[1]

516. Childe Harold's Pilgrimage (1832).

Turner's quotation was the one given in the Catalogue,[2] which, also, truly describes the general motives of the picture. It *was*, once, quite the loveliest work of the second period, but is now a mere wreck. The fates by which Turner's later pictures perish are as various as they

[1] [The note on this picture was omitted in the fifth edition of the pamphlet; doubtless for the reason indicated in the following further remark, which appeared in the earlier editions: "But it is of no use to enter into circumstantial criticism, or say anything about its details, while it hangs in its present place. For all serious purposes, it might just as well be hung at the top of Saint Paul's."]

[2] [The reference here is to the official catalogue by Mr. Wornum, mentioned in the note on p. 3. The quotation and description are as follow:—

"And now, fair Italy,
Thou art the garden of the world, the home
Of all art yields and nature can decree—
Even in thy desert what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."
—*Canto* iv. 26.

A mountainous landscape with a winding river; to the right a broken bridge; on the left a pile of ruins; in the foreground a solitary stone pine, and a party of pleasure, seated on the river bank. In this picture, Italy, ancient and modern, are both represented: the ancient ruin, the medieval convent and walled town, the modern life. The time is evening, the sun is going down beyond the mountains, but still tinging them with a warm and beautiful light, and shining alike upon the glorious wreck of the past, and on the fascinating out-door life, the feasting and dancing, of the present Italy. The Italian air, land, and foliage, all are vividly realized.]

are cruel[1]; and the greater number, whatever care be taken of them, fade into strange consumption and pallid shadowing of their former selves. Their effects were either attained by so light glazing of one colour over another, that the upper colour, in a year or two, sank entirely into its ground, and was seen no more; or else, by the stirring and kneading together of colours chemically discordant, which gathered into angry spots; or else, by laying on liquid tints with too much vehicle in them, which cracked as they dried; or solid tints, with too little vehicle in them, which dried into powder and fell off; or painting the whole on an ill-prepared canvas, from which the picture peeled like the bark from a birch-tree; or using a wrong white, which turned black; or a wrong red, which turned grey; or a wrong yellow, which turned brown. But, one way or another, all but eight or ten of his later pictures have gone to pieces, or worse than pieces—ghosts, which are supposed to be representations of their living presence. This "Childe Harold" is a ghost only. What amount of change has passed upon it may be seen by examining the bridge over the river on the right. There either was, or was intended to be, a drawbridge or wooden bridge over the gaps between the two ruined piers. But either the intention of bridge was painted over, and has penetrated again through the disappearing upper colour; or (which I rather think) the realization of bridge was once there, and is disappearing itself. Either way, the change is fatal; and there is hardly a single passage of colour throughout the cool tones of the picture which has not lost nearly as much. It would be less baneful if all the colours faded together amicably; but they are in a state of perpetual revolution; one staying as it was, and the others blackening or fading about it,

[1] [Eds. 1–3 here add: "The best work of the middle time, 'Cologne,' free from all taint of idealism, and as safe and perfect as the day it was painted, was torn to rags on a railway two years ago"—a statement corrected in ed. 4 by a note "I rejoice to be able, on the best authority, to contradict the statement, made in the earlier editions, of the destruction of the beautiful 'Cologne' by a railway accident." The "Cologne," exhibited in 1826, is in the collection of Mr. John Naylor, of Leighton Hall. It was this picture that so injured the effect of two portraits by Lawrence, near to which it hung in the Academy, that Turner darkened it upon varnishing day with a coat of lamp-black in water-colour: see "Lectures on Architecture and Painting," § 104, and "Fors Clavigera," letter xxvi.]

J.M.W. Turner, R.A.

Allen & Co. Sc.

Childe Harold's Pilgrimage.

From the painting in the National Gallery.

and falling out with it, in irregular degrees, never more by any reparation to be reconciled. Nevertheless, even in its present state, all the landscape on this right hand portion of the picture is exquisitely beautiful — founded on faithful reminiscences of the defiles of Narni, and the roots of the Apennines, seen under purple evening light. The tenderness of the mere painting, by which this light is expressed, is not only far beyond his former work, but it is so great that the eye can hardly follow the gradations of hue; it can feel, but cannot trace them. On what mere particles of colour the effect depends may be well seen in the central tower of the distant city, on the hill beyond the bridge. The side of it turned away from the light receives a rosy reflection from the other buildings in the town; and this reflection will be found, on looking close, to be expressed with three touches of vermilion, laid on the blue distant ground, the touches being as fine as the filament of a feather. Their effect depends on their own perfect purity, and on the blue ground showing between them; they must be put on precisely in the right place and quantity at once, and be left; they cannot be stirred or disturbed afterwards, or all would be lost. The common ideas about oil-painting — that it is a daubing and ponderous process — that it admits of alteration to any extent — that a touch is to be gradually finished up, or softened down, into shape; and so on — are at once, and most wholesomely, set at nought by such work as this. It is very interesting to walk back from this "Childe Harold" to the "View on Clapham Common" [No. 468], and observe the intensity of the change of subject and method: the thick, plastered, rolling white paint of the one, and the silvery films of the other; the heavy and hot yellow of the one, and the pale rosy rays of the other, touched with pencillings so light, that, if the ground had been a butterfly's wing, they would not have stirred a grain of its azure dust.

The respective skill of each piece of painting may be practically tested by any artist who likes to try to copy both. The early work will be found quite within reach; but the late work wholly unapproachable. He would be a rash painter, whatever his name, whatever his supposed rank, who should accept a challenge to copy as much as

three inches square of any part of that "Childe Harold" distance.

But the change in choice of subject is more remarkable still. Age usually makes men prosaic and cold; and we look back to the days of youth as alone those of the burning vision and the brightening hope: we may perhaps gain in kindness and unselfishness, but we lose our impressibleness. The old man may praise and help the youth's enthusiasm—may even be wise enough to envy it—but can seldom share it: the sympathy which he grants to the passion or the imagination of younger hearts, is granted with a smile, and he turns away presently to his brave prose of daily toil, and brave dealing with daily fact. But in Turner, the course of advancing mind was the exact reverse of this: we find him, as a boy, at work, with heavy hand and undiverted eye, on the dusty Clapham Common road: but, as a man in middle life, wandering in dreams in the Italian twilight. As a boy, we find him alternately satirical and compassionate: all-observant of human action, sorrow, and weakness: curious of fishermen and fisherwives' quarrels—watchful of Jason's footstep over the dry bones to the serpent's den. But as the man in middle life, he mocks no more—he fears, he weeps no more: his foregrounds now are covered with flowers; the dust and the dry dead bones are all passed by: the sky is calm and clear—the rack of the clouds, and rending of the salt winds are forgotten. His whole soul is set to watch the wreaths of mist among the foldings of the hills; and listen to the lapse of the river waves in their fairest gliding. And thus the richest and sweetest passages of Byron, which usually address themselves most to the imagination of youth, became an inspiration to Turner in his later years: and an inspiration so compelling, that, while he only illustrated here and there a detached passage from other poets, he endeavoured, as far as in him lay, to delineate the whole mind of Byron. He fastened on incidents related in other poems; this is the only picture he ever painted to illustrate the poet's own mind and pilgrimage.

And the illustration is imperfect, just because it misses the *manliest* characters of Byron's mind: Turner was fitter to paint Childe Harold when he himself could

both mock and weep, than now, when he can only dream: and, beautiful as the dream may be, he but joins in the injustice too many have done to Byron, in dwelling rather on the passionate than the reflective and analytic elements of his intellect.[1] I believe no great power is sent on earth to be wasted, but that it must, in some sort, do an appointed work: and Byron would not have done this work, if he had only given melody to the passions, and majesty to the pangs, of men. His clear insight into their foibles; his deep sympathy with justice, kindness, and courage; his intense reach of pity, never failing, however far he had to stoop to lay his hand on a human heart, have all been lost sight of, either in too fond admiration of his slighter gifts, or in narrow judgment of the errors which burst into all the more flagrant manifestation, just because they were inconsistent with half his soul, and could never become incarnate, accepted, silent sin, but had still to fight for their hold on him. Turner was strongly influenced, from this time forward, by Byron's love of nature; but it is curious how unaware he seems of the sterner war of his will and intellect; and how little this quiet and fair landscape, with its delicate ruin, and softened light, does in reality express the tones of thought into which Harold falls oftenest, in that watchful and weary pilgrimage.

The failure, both as a picture and as a type, is chiefly on the left hand, where the scene is confused, impossible, and unaffecting. I believe most spectators will enjoy the other portions of the composition best by treating it as I have asked them to do the "Bay of Baiæ"; using, however, a somewhat larger opening for sight, so as to include at need the two reaches of the river.

There are some noticeable matters, here also, in the drawing of the stone pine. We saw that those in the "Bay of Baiæ" had no resemblance to the real tree, except, as I said, in shade and heavy-headedness. But this pine has something of the natural growth of the tree, both in its flatter top and stiffer character of bough: and thus, though the leaves are not yet right pine leaves,

[1] [See "Fiction Fair and Foul," in "On the Old Road," vol. iii.]

naturalism is gradually prevailing over idealism. One step farther, and in the third period we find the pine in the "Phryne" (No. 522) wholly unconventionalized, and perfect in expression of jagged leaf. The wild fantasticism in the twisting of the bough is, however, studied from the Scotch fir, not the stone pine; for Turner had not had, for a long time, any opportunity of studying pines, and was obliged to take the nearest thing he could get from nature; when his conventional round mass with witch-elm sprays, was for ever forbidden to him. But through all these phases of increasing specific accuracy, the bough drawing, considered as a general expression of woody character, was quite exquisite. It is so delicate in its finish of curves, that, at first, the eye does not follow them; but if you look close into the apparently straight bough, the lowest and longest on the left of this pine in the "Childe Harold," you will find there is not a single hair's-breadth of it without its soft changes of elastic curve and living line. If you can draw at all accurately and delicately, you cannot receive a more valuable lesson than you will by outlining this bough, of its real size, with scrupulous care, and then outlining and comparing with it some of the two-pronged barbarisms of Wilson,[1] in the tree on the left of his "Villa of Mæcenas" (No. 108).[2]

[1] For farther illustration of this subject see "Modern Painters," vol. iii. ch. ix. § 14, &c.

[2] [For a further note on No. 516, see "Modern Painters," vol. v. pt. ix. ch. xi. § 26.]

GENERAL CHARACTERISTICS OF THE THIRD PERIOD

[1835–1845]

As Turner became more and more accustomed to, and satisfied in, the principles of art he had introduced, his mind naturally dwelt upon them with less of the pride of discovery, and turned more and more to the noble subjects of natural colour and effect, which he found himself now able to represent. He began to think less of showing or trying what he *could* do, and more of actually doing this or that beautiful thing. It was no more a question with him how many alternations of blue with gold he could crowd into a canvas, but how nearly he could reach the actual blue of the Bay of Uri, when the dawn was on its golden cliffs. I believe, also, that in powerful minds there is generally, towards age, a return to the superstitious love of Nature which they felt in their youth: and assuredly, as Turner drew towards old age, the aspect of mechanical effort and ambitious accumulation fade from his work, and a deep imaginative delight, and tender rest in the loveliness of what he had learned to see in Nature, take their place. It is true that when goaded by the reproaches cast upon him, he would often meet contempt with contempt, and paint, not, as in his middle period, to prove his power, but merely to astonish, or to defy, his critics. Often, also, he would play with his Academy work, and engage in colour tournaments with his painter-friends; the spirit which prompted such jests or challenges being natural enough to a mind now no longer in a state of doubt, but conscious of confirmed power. But here, again, the evil attendant on such play, or scorn, becomes concentrated in the Academy

pictures; while the real strength and majesty of his mind are seen undiminished only in the sketches which he made during his summer journeys for his own pleasure, and in the drawings he completed from them.

Another notable characteristic of this period is, that though the mind was in a state of comparative repose, and capable of play at idle moments, it was, in its depth, infinitely more serious than heretofore—nearly all the subjects on which it dwelt having now some pathetic meaning. Formerly he painted the *Victory* in her triumph, but now the *Old Téméraire* in her decay; formerly Napoleon at Marengo, now Napoleon at St. Helena; formerly the Ducal Palace at Venice, now the Cemetery at Murano; formerly the Studies of Vandevelde, now the Burial of Wilkie.

Lastly, though in most respects, this is the crowning period of Turner's genius, in a few, there are evidences in it of approaching decline. As we have seen, in each former phase of his efforts, that the full character was not developed till about its central year, so in this last the full character was not developed till the year 1840, and that character involved, in the very fulness of its imaginative beauty, some loss of distinctness; some absence of deliberation in arrangement; and, as we approach nearer and nearer the period of decline, considerable feebleness of hand. These several deficiencies, when they happen to be united in one of the fantasies struck out during retouching days at the Academy, produce results which, at the time they appeared, might have justified a regretful criticism, provided only that criticism had been offered under such sense of the painter's real greatness as might have rendered it acceptable or serviceable to him; whereas, being expressed in terms as insulting to his then existing power as forgetful of his past, they merely checked his efforts, challenged his caprices, and accelerated his decline.

Technically speaking, there are few trenchant distinctions between works of the second and third period. The most definite is, that the *figures* of the second period have faces and bodies more or less inclining to flesh colour; but in the third period the faces at least are

white-looking like chalked masks (why we shall inquire presently), and the limbs usually white, with scarlet reflected lights. It is also to be observed that after the full development of the third manner, in 1840, no more foliage is satisfactorily painted, and it rarely occurs in any prominent mass.

PICTURES OF THE THIRD PERIOD

520. APOLLO AND DAPHNE (1837).

Although this, like nearly all the works prepared for the Academy, is injured by excessive quantity, and is painfully divided into two lateral masses, with an unimportant centre, those lateral masses are nearly unequalled in beauty of mountain drawing. By looking back to the "Hesperides," and comparing the masses of mountain there with these, the *naturalism* of the last period will be easily felt. All these mountains in the "Daphne" are possible—nay, they are almost reminiscences of real ranges on the flanks of Swiss valleys; the few scattered stones of the Hesperides have become innumerable ridges of rock; the overhanging cliffs of the Hesperides have become possible and beautiful slopes; the dead colours of the Hesperides are changed into azure and amber. The reader will find farther references to the mountain drawing of this "Daphne" in "Modern Painters"[1]; but it would take too much space to insist upon them here.[2]

It is necessary, however, that the reader should in this case, as in that of the "Bay of Baiæ," understand Turner's meaning in the figures, and their relation to the landscape. Daphne was the daughter of the river Peneus, the most fertilizing of the Greek rivers, by the goddess Terra (the earth). She represents, therefore, the spirit of all foliage, as springing from the earth, watered by rivers;—rather than the laurel merely. Apollo became enamoured of her, on the shore of the Peneus itself—that is to say, either in the great vale of Larissa, or in that of Tempe. The scene is here meant for Tempe,

[1] [Vol. i. pt. ii. sec. iv. ch. iii. §§ 6, 16. See also vol. i. pt. ii. sec. ii. ch. v. § 14; vol. iv. pt. v. ch. xvii. §§ 42, 48; vol. v. pt. vi. ch. x. § 20.]

[2] [Eds. 1–4 add "as it may be long before the picture is placed where any of its more subtle merit can be seen."]

because it opens to the sea: it is not in the least *like* Tempe, which is a narrow ravine: but it expressed the accepted idea of the valley as far as Turner could interpret it, it having long been a type to us moderns of all lovely glens or vales descending from the mountains to the sea. The immediate cause of Apollo's servitude to Daphne was his having insulted Cupid, and mocked at his arrows. Cupid answered, simply, "Thy bow strikes all things, Apollo, but mine shall strike *Thee*."

The boy god is seen in the picture behind Apollo and Daphne. Afterwards, when Daphne flies and Apollo pursues, Ovid compares them to a dog of Gaul, coursing a hare—the greyhound and hare Turner has, therefore, put into the foreground. When Daphne is nearly exhausted, she appeals to her father, the river Peneus—"gazing at his waves"—and he transforms her into a laurel on his shore. That is to say, the life of the foliage—the child of the river and the earth—appeals again to the river, when the sun would burn it up; and the river protects it with its flow and spray, keeping it green for ever.

So then the whole picture is to be illustrative of the union of the rivers and the earth; and of the perpetual help and delight granted by the streams, in their dew, to the earth's foliage. Observe, therefore, that Turner has put his whole strength into the expression of the roundings of the hills under the influence of the torrents; has insisted on the loveliest features of mountain scenery when full of rivers, in the quiet and clear lake on the one side, and the gleaming and tender waterfalls on the other: has covered his foreground with the richest foliage, and indicated the relations of the whole to civilization in the temples and village of the plain. It was quite natural that Turner should suppose Tempe a larger vale than it is, from Ovid's own description of the rivers meeting in it. "There the rivers meet: Spercheus crowned with poplar; and disquieted Enipeus, and aged Apidanus, and gentle Amphrysus, and Æas, and the other rivers, who, where the impulse urges them, lead to the sea their waves, wearied with winding; only Inachus is not there: he, hidden in the cave, increases his springs with weeping."[1]

[1] ["Metamorph.," i. 577–583.]

519. REGULUS LEAVING ROME (1837[1]). [*Now exhibited at Dublin.*]

A picture very disgraceful to Turner, and as valueless as any work of the third period can be; done wholly against the instincts of the painter at this time, in wicked relapse into the old rivalry with Claude. The great fault is the confusion of the radiation of light from the sun with its reflection—one proof, among thousands of other manifest ones, that truth and greatness were only granted to Turner on condition of his absolutely following his natural feeling, and that if ever he contradicted it, that moment his knowledge and his art failed him also.

522. PHRYNE GOING TO THE BATH (1838). [*Now exhibited at Oldham.*]

We have already ascertained the meaning, and noted the principal beauty of this picture, which, however, we must pause at again, for it is a work of primal importance, as representative of the last labours of Turner. No other work, so far studied, exists of his third period, and, by rare good fortune, of all the pictures dating after 1820 in the possession of the nation, this is the least injured. I cannot trace positive deterioration in any part of it, except the sky; and I believe it to be otherwise very nearly safe, and accurately representative of what the painter's later work was when it first appeared in the Academy, and was intended by him to remain. And this being so, the question is suggested to us very forcibly, what could be meant by those chalk-faced and crimson-limbed figures, and what was his theory respecting the function of figures in landscape?

I think, in the first place, the reader will admit, from what he has seen of the earlier Turner paintings, that he is distinguished from all other modern landscape painters by his strong human sympathy. It may be a disputed point—and I do not care here to agitate it—whether Claude's "St. George and the Dragon," or his "Moses and the Burning Bush," or Salvator's "Finding

[1] Exhibited in 1837, but, I believe, painted some years before.

of Œdipus," or Gaspar Poussin's "Dido and Æneas," are expressive of such sympathy or not; but, among modern painters, it is indisputable that the figures are merely put in to make the pictures gay, and rarely claim any greater interest than may attach to the trade of the city, or labour of the field. Sometimes lovers in a glade, or gypsies on a common, or travellers caught in rain, may render more sentimental or dramatic the fall of shade or shower; but, beyond this, no motive for sympathy is ever presented, and, for the most part, the scarlet bodice, or rustic blouse, are all that we are supposed to require, to give us the sense of motion in the street, or life in the landscape. But we have seen that in almost every one of Turner's subjects there is some affecting or instructive relation to it in the figures; that the incident he introduces is rarely shallow in thought, but reaches either tragedy, as in the "Hesperides," or humour, as in the "Calais Pier"; and that in his first carrying out of these thoughts he showed a command of human expression no less striking than his grasp of pictorial effects. How is it then, that, in his time of fully developed strength, the figure has become little more than a chalk puppet?

First. The usual complaints made about his *bad* figure-drawing arise, in reality, from the complainant's not being sufficiently sensible of the nobleness of *good* figure-drawing. Figures cannot be drawn even moderately or endurably well, unless the whole life be given to their study; and *any* figure which a professed landscape painter can paint, is still so far from the standard of real truth and excellence, that it is better no serious attempt whatever should be made in that direction. Each figure in Callcott's landscapes for instance, while it sets itself up for being right, is so miserably inferior to the worst and idlest outline of Mulready or Wilkie, that it only sickens the heart of any man who feels what figure-painting should be; much more if he thinks of Titian or Veronese: the first impulse of such a just judge would be to snatch up a brush, and dash the palsied bit of draperied doll half out, and give it a pair of red dots for eyes, and so leave it—*claiming* thus to be no more than it really is—abortive and despicable. And thus it is,

for one reason, that just as Turner feels the more and more what figures should be, he paints them less and less.

Secondly. Supposing that the power of figure-drawing were attainable by the landscape painter, the time necessary to complete the delineation of a crowd in one foreground would be more than is necessary in general for all the landscapes of the year. Supposing those figures in the "Phryne" properly and completely painted, certainly no more than that one picture could have been painted in the year. Now the main power of Turner's mind was in its fertility of conception; and it would have been wrong, even if it had been possible, for him to leave myriads of beautiful landscape imaginations unrecorded, while he was rounding shoulders and ankles from academy models. But, once grant that the figures are to be left sketchy, and it rests with those who blame Turner to show that any other way of sketching them is better than his. They have now a fair opportunity of trying. Let them copy the landscape of this "Phryne" as it is; then put in the figures in their own improved way: and I believe they will find they have spoiled their picture.

Thirdly. Whenever figures are brilliantly dressed, or in full light in a sunny landscape, they always lead the eye, and throw the rest of the scene into more or less retiring colour. Now, in pursuit of his newly discovered facts about colour, Turner had reached the top of his scale, or nearly so, in the sky, and the foliage, and the hills; he felt, however, still that the figures ought to lead the light—and nothing *would* lead it, in pictures of so high a key, but absolute white, and masses of pure colour, which accordingly he gives them. I think, however, this was an error, correspondent exactly to the error on the opposite side, which made the early landscapists paint their shades too black, to *throw out* their lights. So Turner paints his figures too white, to *subdue* his lights. Both carried out a principle, true in itself, too far.

I say this of Turner with diffidence, however, not having yet made up my mind about these later figures; only I know that he never raised his figures to so high

a key in his drawings, and I think the result was in these more satisfactory.

Fourthly. Although there is much to shock, and more to surprise the eye in this late figure-painting, there are merits in it which serious study would show to be of a high order. The colours used are too violent; but the choice of these colours, and the adjustment of their relations, are always right. Pure vermilion does not rightly represent the transparent scarlets of flesh; but the fact that transparent scarlets *are* in flesh, instead of grey and brown, is a noble fact, which it was better to perceive and declare, however imperfectly, than, for the sake of affronting nobody, to keep to the old and generally accepted colours. And the infinitudes of gradation, and accurately reflected colour, which Turner has wrought into these strange figure groups, are nearly as admirable as the other portions of this work; only the admirableness is of a kind which is only artistical, and only to be perceived by artists, so that I do not trouble the general reader by further insisting on it. Without any artistical knowledge, however, he may perceive one kind of merit in these figures—their freedom, fire, and frequent grace of action; and a little watching of this involved troop of girls, tossing the white statue of Cupid far into the air out of the midst of them, will enable the spectator to conceive for himself, merely a little rejecting or modifying the Turnerian eccentricities, what such a wild flight of Greek girl-gladness must have been, infinitely more earnestly and justly than any, the most careful and perfect Academy drawing (that I have seen) by modern hands.

Lastly. Notwithstanding his deep sympathy and imaginative power, there was, throughout Turner's later life, an infirmity in his figure conception which has always been to me, out of the whole multitude of questions and mysteries that have come across me concerning art, the most inexplicable. With the most exquisite sense of grace and proportion in other forms, he continually admits awkwardnesses and errors in his figures which a child of ten years old would have avoided. Sometimes, as in his drawing of Gosport, he twists a head right round upon the shoulders: constantly he makes the head half a foot too high, as in the figure of Apollo in the "Bay of

Baiæ": legs that will not join the trunk are frequent also: but his favourite mismanagement of all is, putting one eye an inch or two higher than the other. As I have just stated, this is, for the most part, wholly inexplicable to me: all that I can guess respecting it is, that he had got so much into the habit of weaving natural forms—rocks, boughs, and waves—into exactly the shapes that would best help his composition, that when he came to an unsubdueable form in man or animal, he could not endure the resistance, and lifted features out of their places as he would have raised or dropped one window in a tower whose equalities tormented him; and wrung a neck as remorselessly as he would have twisted a bough, to get it into the light or shade he wanted. I do not mean, of course, to advance this as an excuse for the proceeding, but as a conceivable motive for it. The infirmity which prevented his being hurt by such derangements, was, I believe, essential to his having become a landscape painter at all. If he had had as fine an eye for human beauty as he had keen interest in human feeling, he would assuredly have been drawn into pure historical painting: and we should have had (oil-painting not being properly understood among us) a series of imperfectly executed figure subjects, uniting Tintoret's fancy with Veronese's colour, but hollow and false in conception, because figure models suggestive of colour do not exist in the real life around us, and he would have pursued a false ideal, like Etty. He was not permitted thus to waste his life, but his escape from such a fate was, I believe, very narrow. He studied figure-painting carefully, and not unsuccessfully, for some time; and when he was about seventeen, painted a portrait of himself, which will bear no very disadvantageous comparison with the earlier and firmly handled portraits of Watson and Raeburn.[1] A picture of a smith's

[1] This portrait he gave to his housekeeper, who bequeathed it to me, and it is now in my possession, fortunately in a perfect state of preservation [No. 121 in Mr. Ruskin's Catalogue of his Drawings by Turner, p. 356 of this volume]. The likeness must have been a striking one, for all who knew Turner well can trace the features and the glance of the old man through the glow of youth; and recognize the form of the grey forehead under the shadow of the long flowing chestnut hair. The portrait, also by his own hand, painted later in life, in the National collection, is less striking in resemblance [No. 458].

shop,[1] which seems to have been painted, soon after, in emulation of Wilkie; perhaps convinced him of his weakness in more delicate figure-drawing, and delivered him for ever to the teaching of the clouds and hills. With what intent, or against how great a sense of failure he persisted in occasional experiments on the figure, such as the "Boccaccio" and "Shadrach," I cannot tell; but the infirmity increased with age: and in the "Ariadne" of No. 525, the public may see, as far as I am aware, the worst figure that Turner ever painted, and perhaps that was ever painted by anybody. I have not the least wish to conceal Turner's defects (or any one else's); on the contrary, I think the denial of defects in heroes, one of the most baneful abuses of truth of which the world is guilty. But though the faults of a great or good man should never be extenuated, they should be much forgiven, and at times forgotten. It is wrong and unwise to expose defects in a time or place when they take away our power of feeling virtues; and I should be glad if all these figure-pictures, with the "Fall of Carthage," the "Regulus," and one or two of the last works (between 1845 and 1850), were placed in a condemned cell, or chamber of humiliation, by themselves; always, however, in good light, so that people who wished to see the sins of Turner, might examine them to their entire satisfaction—but not exhibited where they only serve to prompt and attract ridicule, suggest doubts of real excellence, and mingle pain with enjoyment, and regret with admiration.

I cannot, however, leave this Phryne without once more commending it to the reader's most careful study. Its feeling is exquisite; the invention of incident quite endless—from the inlaid marbles of the pavement to the outmost fold of fading hills, there is not a square inch of the picture without its group of fancies: its colour, though broken in general effect, is incomparably beautiful and brilliant in detail; and there is as much architectural design and landscape gardening in the middle distance as would be worth, to any student of Renaissance

[1] [No. 478 in the National Gallery. Exhibited at the Academy in 1807 and sold. Turner seems to have had an affection for the picture, for he bought it back in 1827.]

composition, at least twenty separate journeys to Genoa and Vicenza. For those who like towers better than temples, and wild hills better than walled terraces, the second distance, reaching to the horizon, will be found equally rich in its gifts.

523. AGRIPPINA [LANDING WITH THE ASHES OF GERMANICUS] (1839).

There was once some wonderful light in this painting, but it has been chilled by time. If it were in a better place, there would be seen some noble passages in it;[1] but architecture of the class here chosen is unavailable for producing an impressive picture.

524.

I pass by this picture for the moment; we shall return to it presently. [See p. 65.]

525. BACCHUS AND ARIADNE (1840). [*Now exhibited at Sheffield.*]

This 1840 picture is interesting, as the first exhibited in the Academy which was indicative of definite failure in power of hand and eye; the trees being altogether ill painted, and especially uncertain in form of stem. Of the figures I have spoken already. There are pretty passages in the distance, but none which can be considered as redeeming; it should be banished from these walls with all kindly haste.

527. VENICE: THE BRIDGE OF SIGHS (1840). [*Now exhibited at Leicester.*]

One of the worst of Turner's later pictures. He had at this time quite lost the power of painting architectural detail, and his feeling for *Gothic* architecture had never, at any period of his life, been true, owing to his early education among classical models. He always painted

[1] [This picture is now hung "on the line."]

it too white. He has, besides, altered the proportions of the windows of the Ducal Palace, thrust the prison out of its line some points round to the north, and raised the Bridge of Sighs much too high. But the great singularity of the picture is, that, with a caprice much resembling many of Tintoret's, he has striven to be gay where every one else would have been gloomy, and painted the Bridge of Sighs in intense light — all white against tender blue, as if it had been just built of alabaster for a queen to cross at her bridal. We have seen him get into the same temper beside the Lake Avernus. There seemed through all his life to be one main sorrow and fear haunting him—a sense of the passing away, or else the destructive and tempting character of beauty. The choice of subject for a clue to all his compositions, the "Fallacies of Hope," marked this strongly; and he would constantly express an extreme beauty where he *meant* that there was most threatening and ultimate sorrow. Compare, in the present series, this picture, the "Golden Bough" [now at Dublin], the "Phryne" [now at Oldham], and the "Sun of Venice" [No. 535 here].

528. [PEACE]: THE BURIAL OF WILKIE (1842).

Spoiled by Turner's endeavour to give funereal and unnatural blackness to the sails. There is considerable power in parts of it, but it has no high merit, nor material interest. There are several pictures of this kind in the National collection. which are all but valueless among so many beautiful ones, but which would be precious to students in our provincial towns.[1] Surely it would be well if one or two could thus be set on active and honourable service, instead of remaining, as they must in the principal gallery, subjects for languid contemplation, or vague regret.

[1] [Many pictures belonging to the National Gallery, including several by Turner, have, since Mr. Ruskin wrote, been removed to provincial art galleries. That the "Burial of Wilkie" is not among them, can hardly be regretted. Unfortunately the pictures transferred to other galleries include several referred to in this catalogue — especially the "Golden Bough" and the "Phryne."]

529. [WAR:] THE EXILE AND THE ROCK LIMPET (1842). [*No longer exhibited.*]

Once a noble piece of colour, now quite changed, just at the focus of light where the sun is setting, and injured everywhere. The figure is not, however, in reality quite so ill drawn as it looks, its appearance of caricatured length being in great part owing to the strong reflection of the limbs, mistaken by the eye, at a distance, for part of the limbs themselves.

The lines which Turner gave with this picture are very important, being the only verbal expression of that association in his mind of sunset colour with blood, before spoken of[1]:—

> "Ah, thy tent-formed shell is like
> A soldier's nightly bivouac, alone
> Amidst a sea of blood.——
> —— But *you* can join your comrades."

The conceit of Napoleon's seeing a resemblance in the limpet's shell to a tent was thought trivial by most people at the time; it may be so (though not to my mind); the second thought, that even this poor wave-washed disk had power and liberty, denied to *him*, will hardly, I think, be mocked at.

530. SNOWSTORM.

In the year 1842 this picture was thus described by Turner in the Academy Catalogue:—

> "Snowstorm. Steamboat off the harbour mouth making signals, and going by the lead. The author[2] was in this storm the night the *Ariel* left Harwich."

It was characterized by some of the critics of the day as a mass of "soapsuds and whitewash." Turner was passing the evening at my father's house on the day this criticism came out: and after dinner, sitting in his arm-chair by the fire, I heard him muttering low to himself, at intervals, "Soapsuds and whitewash!" again, and again, and again. At last I went to him, asking "why

[1] [On p. 39. But see p. 28 above.]
[2] Note Turner's significant use of this word, instead of "artist."

he minded what they said?" Then he burst out;—"Soapsuds and whitewash! What would they have? I wonder what they think the sea's like? I wish they'd been in it."

The following anecdote[1] respecting this picture, and the conversation with Turner which arose out of the circumstance, were communicated to me by my friend the Rev. W. Kingsley, of Sidney College, Cambridge. I give simply the words of his letter: there can be no need of insisting, in any wise, on the singular value of the record they contain.

"The story I told you about the 'Snowstorm' was this:—I had taken my mother and a cousin to see Turner's pictures, and, as my mother knows nothing about art, I was taking her down the gallery to look at the large 'Richmond Park,' but as we were passing the 'Snowstorm' she stopped before it, and I could hardly get her to look at any other picture; and she told me a great deal more about it than I had any notion of, though I have seen many sea storms. She had been in such a scene on the coast of Holland during the war. When, some time afterwards, I thanked Turner for his permission for her to see his pictures, I told him that he would not guess which had caught my mother's fancy, and then named the picture; and he then said, 'I did not paint it to be understood, but I wished to show what such a scene was like; I got the sailors to lash me to the mast to observe it; I was lashed for four hours, and I did not expect to escape, but I felt bound to record it if I did. But no one had any business to like the picture.' 'But,' said I, 'my mother once went through just such a scene, and it brought it all back to her.' 'Is your mother a painter?' 'No.' 'Then she ought to have been thinking of something else.' These were nearly his words; I observed at the time he used 'record' and 'painting,' as the title 'author' had struck me before."

Interesting, however, as this picture is, in marking how far the sense of foaming mystery, and blinding whiteness of surf and salt, now influenced Turner's conception of

[1] [The anecdote is given again in "Modern Painters," vol. v. pt. ix. ch. xii. § 3 *n.*]

the sea, rather than the old theories of black clouds relieving terminated edges of waves, the sea is, however, even thus, not quite right: it is not yeasty *enough:* the linear wave-action is still too much dwelt upon, and confused with the true foam.[1]

535. THE "SUN OF VENICE" GOING TO SEA (1843).

Il Sole di Venezia is supposed to be the name of the fishing boat. (I have actually seen this name on a boat's stern.) The nomenclature is emphasized by a painting of Venice, with the sun rising, on the mainsail of the boat, which, if the picture were hung lower,[2] the reader would find to be itself a little vignette. The compliment to the Venetian fisher as an artist is, however, a little overstrained. I have never seen any elaborate landscape on the sails, but often the sun, moon, and stars, with crosses and chequer patterns — sometimes a saint or madonna, rather more hard-featured than mainland saints.[3]

If the reader will look back from this picture to the "Ulysses," he will be struck by the apparent persistence of Turner's mind in the same idea of boat beauty; only the Venetian example is incomparably the loveliest, its sails being true in form and set, and exquisitely wrought in curve. The prevailing melancholy of Turner's mind at the time was, however, marked in the motto; Academy Catalogue, 1843:—

> Fair shines the morn, and soft the Zephyr blows;
> Venetia's fisher spreads his sail so gay,
> "Nor heeds the demon that in grim repose
> Expects his evening prey."[4]

The sea in this picture was once exquisitely beautiful: it is not very severely injured, but has lost much of its

[1] [For further notices of this picture, see "Modern Painters," vol. i. pt. ii. sec. v. ch. iii. § 38; vol. v. pt. ix. ch. xii. § 4 *n.*]

[2] [The picture is now hung low.]

[3] The reader will find nearly every variety of these sails drawn with unerring accuracy, and affectionate fidelity, in the later pictures of Mr. E. W. Cooke, and some account of their general character in my notes on the "Harbours of England." [p. 9, ed. of 1895].

[4] Turner seems to have revised his own additions to Gray, in the catalogues, as he did his pictures on the walls, with much discomfiture

transparency in the green ripples. The sky was little more than flake white laid with the pallet-knife; it has got darker, and spotted, destroying the relief of the sails. The buildings in the distance are the ducal palace, dome of St. Mark's, and on the extreme left the tower of San Giorgio Maggiore. The ducal palace, as usual, is much too white, but with beautiful gradations in its relief against the morning mist. The marvellous brilliancy of the arrangement of colour in this picture renders it, to my mind, one of Turner's leading works in oil.[1]

534. SAN BENEDETTO (1843).

This picture was exhibited in 1843, under the title of "San Benedetto, looking towards Fusina."[2] But the "San Benedetto" is a mistake of Turner's; there being no church nor quarter belonging to that saint on either side of the Giudecca, or in any possible way included in this view. The church of San Benedetto is deep in the town, close to the Ca' Grimani; and the only way of accounting for the title given, is that Turner might have half remembered the less frequently occurring name of St. Biagio, under whose protection the "fondamenta"—or block of houses on the left of this picture—

to the printer and the public. He wanted afterwards to make the first lines of this legend rhyme with each other; and to read:—

"Fair shines the morn, the Zephyr" (west wind) "blows a gale";
Venetia's fisher spreads his painted sail.

The two readings got confused, and, if I remember right, some of the catalogues read "soft the Zephyr blows a gale" and "spreads his painted sail so gay"—to the great admiration of the collectors of the Sibylline leaves of the "Fallacies of Hope."

[1] [For further references to this picture, see "Modern Painters," vol. i. pt. ii. sec. i. ch. vii. § 46, sec. v. ch. iii. § 11; "Harbours of England," p. 49, ed. 1895; "Stones of Venice," vol. i. App. 2.]

[2] [Eds. 1–3 read: "This picture is wrongly named in the published catalogue. The 'Approach to Venice,' painted in 1844, to illustrate Byron's lines, was sold on the Academy walls, and is not among the pictures belonging to the nation. This one was exhibited in 1843," &c. The picture is called in the official catalogue "Approach to Venice, looking towards Fusina," which correctly describes the scene, though as explained above the picture was otherwise named at the time of its first exhibition.]

with some spacious barracks, are verily placed. St. Biagio has no church, however; and the nearest one which, by any stretch of imagination, could be gathered into this view, is the little Santa Eufemia. The buildings on the right are also, for the most part, imaginary in their details, especially in the pretty bridge which connects two of their masses: and yet, without one single accurate detail, the picture is the likest thing to what it is meant for—the looking out of the Giudecca landwards, at sunset—of all that I have ever seen. The buildings have, in reality, that proportion and character of mass, as one glides up the centre of the tide stream: they float exactly in that strange, mirage-ful, wistful way in the sea mist—rosy ghosts of houses without foundations; the blue line of poplars and copse about the Fusina marshes shows itself just in that way on the horizon; the flowing gold of the water, and quiet gold of the air, face and reflect each other just so; the boats rest so, with their black prows poised in the midst of the amber flame, or glide by so, the boatman stretched far aslope upon his deep-laid oar.

Take it all in all, I think this the best Venetian picture of Turner's which he has left to us; for the "Approach to Venice" (of 1844), which was beyond all comparison the best, is now a miserable wreck of dead colours.[1] *This* is tolerably safe. The writer of the notes in the published catalogue[2] is mistaken in supposing that the upper clouds have changed in colour; they were always dark purple, edged with scarlet; but they have got chilled and opaque. The blue of the distance has altered slightly, making the sun too visible a spot; but the water is little injured, and I think it the best piece of surface painting which Turner has left in oil colours. One of the strongest points in his Venice painting is his understanding of the way a gondola is rowed, owing to his affectionate studies of boats when he was a boy, and throughout his life. No other painters ever give the thrust of the gondoliers rightly; they make them bend affectedly—very often impossibly—flourishing with the oar as if they stood up merely to show their

[1] [The picture, now in the collection of Mrs. Moir, was shown at the Royal Jubilee Exhibition, Manchester, 1887.]

[2] [The unofficial catalogue referred to in the note on p. 10.]

figures. Many of our painters even put the oar on the wrong side of the boat.[1] The gondolier on the left side of this picture, rowing the long barge, is exactly right, at the moment of the main thrust. Nevertheless, considered as a boatman, Turner is seriously to be blamed for allowing the fouling of those two gondolas in the middle of the picture, one of which must certainly have gone clear through the other before they could get into their present position.

549. UNDINE GIVING THE RING [TO MASANIELLO] (1846).

I shall take no notice of the three pictures painted in the period of decline.[2] It was ill-judged to exhibit them: they occupy to Turner's other works precisely the relation which "Count Robert of Paris" and "Castle Dangerous" hold to Scott's early novels. They are also in positions which render it impossible to point out to the reader the *distinctive* characters in the execution, indicative of mental disease; though in reality these characters are so trenchant that the time of fatal change may be brought within a limit of three or four months, towards the close of the year 1845.

524. THE FIGHTING *TÉMÉRAIRE*[3] (1839).

I return to this picture, instead of taking it in its due order; and I think I shall be able to show reason for pleading that, whatever ultimate arrangement may be adopted for the Turner Gallery, this canvas may always close the series. I have stated in the "Harbours of England" that it was the last picture he ever executed with his *perfect* power; but that statement needs some explanation. He produced, as late as the year 1843,

[1] The stern, or guiding oar of the gondola, is always on the right hand side. For more detailed account of the modes of rowing in Venice, see "Stones of Venice," vol. ii. Appendix I.

[2] [The three pictures referred to are "Undine," "The Angel Standing in the Sun," No. 550, and "The Hero of a Hundred Fights," No. 551. They remain in the National Gallery, but are no longer publicly exhibited.]

[3] "The Fighting *Téméraire* tugged to her last berth, to be broken up."—*Acad. Catalogue.*

works which, take them all in all, may rank among his greatest; but they were great by reason of their majestic or tender conception, more than by workmanship; and they show some failure in distinctness of sight, and firmness of hand. This is especially marked when any vegetation occurs, by imperfect and blunt rendering of the foliage; and the "*Old Téméraire*" is the last picture in which Turner's execution is as firm and faultless as in middle life;—the last in which lines requiring exquisite precision, such as those of the masts and yards of shipping, are drawn rightly, and at once. When he painted the "*Téméraire*," Turner could, if he had liked, have painted the "Shipwreck" or the "Ulysses" over again; but, when he painted the "Sun of Venice," though he was able to do different, and in some sort more beautiful things, he could not have done *those* again.

I consider, therefore, Turner's period of central power, entirely developed and entirely unabated, to begin with the "Ulysses," and close with the "*Téméraire*"; including a period, therefore, of ten years exactly, 1829–1839.

The one picture, it will be observed, is of sunrise; the other of sunset.

The one of a ship entering on its voyage; and the other of a ship closing its course for ever.

The one, in all the circumstances of its subject, unconsciously illustrative of his own life in its triumph.

The other, in all the circumstances of its subject, unconsciously illustrative of his own life in its decline.

I do not suppose that Turner, deep as his bye-thoughts often were, had any under meaning in either of these pictures: but, as accurately as the first sets forth his escape to the wild brightness of Nature, to reign amidst all her happy spirits, so does the last set forth his returning to die by the shore of the Thames: the cold mists gathering over his strength, and all men crying out against him, and dragging the old "fighting *Téméraire*" out of their way, with dim, fuliginous contumely.

The period thus granted to his consummate power seems a short one. Yet, within the space of it, he had made five-sixths (or about 80) of the England drawings; the whole series of the Rivers of France—66 in number; for the Bible illustrations, 26; for Scott's works, 62; for

J.M.W. Turner, R.A.

The Fighting Téméraire.

Tugged to her last Berth

Allen & Co. S.

Byron's, 33; for Rogers', 57; for Campbell's, 20; for Milton's, 7; for Moore's, 4; for the Keepsake, 24; and of miscellaneous subjects, 20 or 30 more; the least total of the known drawings being thus something above 400:—allow twelve weeks a year for oil-painting and travelling, and the drawings (wholly exclusive of unknown private commissions and some thousands of sketches) are at the rate of one a week through the whole period of ten years.

The work which thus nobly closes the series is a solemn expression of a sympathy with seamen and with ships, which had been one of the governing emotions in Turner's mind throughout his life. It is also the last of a group of pictures, painted at different times, but all illustrative of one haunting conception, of the central struggle at Trafalgar. The first was, I believe, exhibited in the British Institution in 1808, under the title of "The battle of Trafalgar, as seen from the mizen shrouds of the *Victory*" (480). A magnificent picture, remarkable in many ways,[1] but chiefly for its endeavour to give the spectator a complete map of everything visible in the ships *Victory* and *Redoutable* at the moment of Nelson's death-wound. Then came the "Trafalgar," now at Greenwich Hospital, representing the *Victory* after the battle; a picture which, for my own part, though said to have been spoiled by ill-advised compliances on Turner's part with requests for alteration, I would rather have, than any one in the National Collection. Lastly, came this "*Téméraire*," the best memorial that Turner could give to the ship which was the *Victory's* companion in her closing strife.[2]

The painting of the "*Téméraire*" was received with a general feeling of sympathy. No abusive voice, as far as I

[1] [Eds. 1–4 read: "It is a magnificent picture in his early manner; it is in the nation's possession, and ought surely to have been exhibited in this series instead of the 'Calais Pier' [472], being remarkable in many ways," &c.]

[2] She was the second ship in Nelson's line; and, having little provisions or water on board, was what sailors call "flying light," so as to be able to keep pace with the fast-sailing *Victory*. When the latter drew upon herself all the enemy's fire, the *Téméraire* tried to pass her, to take it in her stead; but Nelson himself hailed her to keep astern. The *Téméraire* cut away her studding-sails, and held back, receiving the enemy's fire into her bows without returning a shot. Two hours later, she lay with a French seventy-four gun ship on each side of her, both her prizes, one lashed to her mainmast, and one to her anchor.

remember, was ever raised against it. And the feeling was just; for of all pictures of subjects not visibly involving human pain, this is, I believe, the most pathetic that was ever painted. The utmost pensiveness which can ordinarily be given to a landscape depends on adjuncts of ruin: but no ruin was ever so affecting as this gliding of the vessel to her grave. A ruin cannot be, for whatever memories may be connected with it, and whatever witness it may have borne to the courage or the glory of men, it never seems to have offered itself to their danger, and associated itself with their acts, as a ship of battle can. The mere facts of motion, and obedience to human guidance, double the interest of the vessel: nor less her organized perfectness, giving her the look, and partly the character of a living creature, that may indeed be maimed in limb, or decrepit in frame, but must either live or die, and cannot be added to nor diminished from—heaped up and dragged down—as a building can. And this particular ship, crowned in the Trafalgar hour of trial with chief victory—prevailing over the fatal vessel that had given Nelson death—surely, if ever anything without a soul deserved honour or affection, we owed them here. Those sails that strained so full bent into the battle—that broad bow that struck the surf aside, enlarging silently in steadfast haste, full front to the shot—resistless and without reply—those triple ports whose choirs of flame rang forth in their courses, into the fierce revenging monotone, which, when it died away, left no answering voice to rise any more upon the sea against the strength of England—those sides that were wet with the long runlets of English life-blood, like press-planks at vintage, gleaming goodly crimson down to the cast and clash of the washing foam—those pale masts that stayed themselves up against the war-ruin, shaking out their ensigns through the thunder, till sail and ensign drooped—steep in the death-stilled pause of Andalusian air, burning with its witness-cloud of human souls at rest,—surely, for these some sacred care might have been left in our thoughts—some quiet space amidst the lapse of English waters?

Nay, not so. We have stern keepers to trust her glory to—the fire and the worm. Never more shall sunset lay golden robe on her, nor starlight tremble on the waves

that part at her gliding. Perhaps, where the low gate opens to some cottage-garden, the tired traveller may ask, idly, why the moss grows so green on its rugged wood; and even the sailor's child may not answer, nor know, that the night-dew lies deep in the war-rents of the wood of the old *Téméraire*.[1]

[1] [For further references to this picture, see "Modern Painters," vol. i. pt. ii. sec. i. ch. vii. § 46 *n.*, sec. ii. ch. i. § 21; and "Dilecta," pts. i. and ii.]

APPENDIX

As the number of pictures now at Marlborough House is large enough to give the reader some idea of the value of the entire collection, the following notes respecting what I believe to be the best mode of exhibiting that collection, may perhaps be useful.

The expediency of protecting oil-pictures, as well as drawings, by glass, has been already fully admitted by the Trustees of the National Gallery, since the two Correggios, the Raphael, the Francias, the Perugino, the John Bellini, and Wilkie's "Festival," are already so protected.[1] And of all pictures whatsoever, Turner's are those which must suffer most from the present mode of their exposure.[2] The effects of all the later paintings are dependent on the loading of the colour; and the white, in many of the high lights, stands out in diminutive crags, with intermediate craters and ravines: every one of whose cellular hollows serves as a receptacle for the dust of London, which cannot afterwards be removed but by grinding away the eminences that protect it — in other words, destroying the handling of Turner at the very spots which are the foci of his effects. Not only so, but the surfaces of most of his later pictures are more or less cracked; often gaping widely: every fissure offering its convenient ledge for the repose of the floating defilement.

[1] I am at a loss to determine what the standard of excellence may be which is supposed to warrant the national expenditure, in addition to the price of the picture, of at least two pounds ten shillings for plate glass; since I observe that Garofalo's "St. Augustine" reaches that standard; but Titian's "Bacchus and Ariadne" does not; this picture being precisely, of all in the gallery, the one which I should have thought would have been first glazed, or first, at all events, after that noble Perugino; for the acquisition of which, by the way, the Trustees are to be most earnestly thanked. [Note to eds. 1–3.]

[2] [The process of protecting the pictures in the National Gallery with glass was continued year by year, and has for some time been completed.]

Now, if the power of Turner were independent of the *pitch* of his colour, so that tones sinking daily into more pensive shade might yet retain their meaning and their harmony, it might be a point deserving discussion, whether their preservation at a particular key was worth the alleged inconvenience resulting from the use of glass. In the case of Wilkie's "Festival" for instance [No. 122], the telling of his story would not be seriously interfered with, though the nose of the sot became less brilliantly rubicund, and the cloak of his wife sank into a homelier grey. But Turner's work is especially the painting of sunshine: it is not merely *relative* hue that he aims at, but absolute assertion of *positive* hue; and when he renders the edge of a cloud by pure vermilion or pure gold, his whole meaning is destroyed if the vermilion be changed into russet, and the gold into brown. He does not intend to tell you that sunsets are brown, but that they are burning; scarlet, with him, means scarlet, and in nowise dun colour, or dust colour; and white means white, and by no means, nor under any sort of interpretation, black.

But farther. The frequent assertion that glass interferes with the effect of oil-pictures is wholly irrelevant. If a painting cannot be seen through glass, it cannot be seen through its own varnish. Any position which renders the glass offensive by its reflection, will in like manner make the glaze of the surface of the picture visible instead of the colour. The inconvenience is less distinct, there being often only a feeble glimmer on the varnish, when there would be a vivid flash on the glass, but the glimmer is quite enough to prevent the true colour's being seen; while there is this advantage in the glass, that it tells the spectator *when* he cannot see; whereas the glimmer of the varnish often passes, with an inattentive observer, for a feeble part of the real painting, and he does not try to get a better position.

Glass has another advantage, when used to cover the recent paintings of Turner, in giving a delicate, but very precious softness to surfaces of pigment which, in his later practice, he was apt to leave looking too much like lime or mortar.

The question of the acceptance of glass as a protection for pictures is, however, intimately connected with another:

namely, whether we are to continue to hang them above the eye. Of course, as long as a picture is regarded by us merely as a piece of ostentatious furniture, answering no other purpose than that of covering the walls of rooms with a dark tapestry worth a thousand guineas a yard, it is of no consequence whether we protect them or not. There will always be dealers ready to provide us with this same costly tapestry, in which we need not be studious to preserve the designs we do not care to see. If the rain or the rats should make an end of the Tintoret which is now hung in the first room of the Louvre at a height of fifty feet from the ground, it will be easy to obtain from the manufactories of Venice another Tintoret, which, hung at the same height, shall look altogether as well; and if any harm should happen to the fish in the sea piece of Turner[1] which hangs above his "Carthage" in the National Gallery, a few bold dashes of white may replace them, as long as the picture remains where it is, with perfect satisfaction to the public. But if ever we come to understand that the function of a picture, after all, with respect to mankind, is not merely to be bought, but to be seen, it will follow that a picture which deserves a price deserves a place; and that all paintings which are worth keeping, are worth, also, the rent of so much wall as shall be necessary to show them to the best advantage, and in the least fatiguing way for the spectator.

It would be interesting if we could obtain a return of the sum which the English nation pays annually for park walls to enclose game, stable walls to separate horses, and garden walls to ripen peaches; and if we could compare this ascertained sum with what it pays for walls to show its art upon. How soon it may desire to quit itself of the dishonour which would result from the comparison I do not know; but as the public appear to be seriously taking some interest in the pending questions respecting their new National Gallery,[2] it is, perhaps, worth while to state the following general principles of good picture exhibitions.

[1] [The "Sun Rising in a Mist," No. 479, one of the two bequeathed by Turner on condition that they were placed beside two by Claude. The picture is now hung lower.]

[2] [The reference is to the National Gallery Site Commission of 1857. Mr. Ruskin's evidence is reprinted in "On the Old Road," vol. ii. §§ 114-138.]

1st. All large pictures should be on walls lighted from above; because light, from whatever point it enters, must be gradually subdued as it passes further into the room. Now, if it enters at either side of the picture, the gradation of diminishing light to the other side is generally unnatural; but if the light falls from above, its gradation from the sky of the picture down to the foreground is never unnatural, even in a figure piece, and is often a great help to the effect of a landscape. Even interiors, in which lateral light is represented as entering a room, and none as falling from the ceiling, are yet best seen by light from above: for a lateral light contrary to the supposed direction of that in the picture will greatly neutralize its effect; and a lateral light in the same direction will exaggerate it. The artist's real intention can only be seen fairly by light from above.

2nd. Every picture should be hung so as to admit of its horizon being brought on a level with the eye of the spectator, without difficulty, or stooping. When pictures are small, one line may be disposed so as to be seen by a sitting spectator, and one to be seen standing, but more than two lines should never be admitted. A *model* gallery should have one line only; and some interval between each picture, to prevent the interference of the colours of one piece with those of the rest—a most serious source of deterioration of effect.

3rd. If pictures were placed thus, only in one low line, the gorgeousness of large rooms and galleries would be lost, and it would be useless to endeavour to obtain any imposing architectural effect by the arrangement or extent of the rooms. But the far more important objects might be attained, of making them perfectly comfortable, securing good light in the darkest days, and ventilation without draughts in the warmest and coldest.

4th. And if hope of architectural effect were thus surrendered, there would be a great advantage in giving large upright pictures a room to themselves. For as the perspective horizon of such pictures cannot always be brought low enough even for a standing spectator, and as, whether it can or not, the upper parts of great designs are often more interesting than the lower, the floor at the further extremity of the room might be raised by the

number of steps necessary to give full command of the composition; and a narrow lateral gallery carried from this elevated daïs, to its sides. Such a gallery of close access to the flanks of pictures like Titian's Assumption or Peter Martyr would be of the greatest service to artists.[1]

5th. It is of the highest importance that the works of each master should be kept together.[2] No great master can be thoroughly enjoyed but by getting into his humour, and remaining long enough under his influence to understand his whole mode and cast of thought. The contrast of works by different masters never brings out their merits; but their defects: the spectator's effort (if he is kind enough to make any) to throw his mind into their various tempers, materially increases his fatigue — and the fatigue of examining a series of pictures carefully is always great, even under the most favourable circumstances. The advantage thus gained in peace of mind and power of understanding, by the assemblage of the works of each master, is connected with another, hardly less important, in the light thrown on the painter's own progress of intellect and methods of study.

6th. Whatever sketches and studies for any picture exist by its master's hand, should be collected at any sacrifice; a little reciprocal courtesy among Governments might easily bring this about: such studies should be shown under glass (as in the rooms appropriated to drawings in the Louvre), in the centre of the room in which the picture itself is placed. The existing engravings from it, whatever their merit or demerit (it is often a great point in art education to demonstrate the *last*), should be collected and exhibited in a similar manner.

7th. Although the rooms, if thus disposed, would never, as aforesaid, produce any bold architectural effect (the tables just proposed in the centre of each room being especially adverse to such effect[3]), they

[1] [Mr. Ruskin was questioned on this point by the National Gallery Site Commission. See "On the Old Road," vol. ii. § 119.]

[2] [For a statement by Mr. Ruskin on the other side, see "Fors Clavigera," letter lxxix.]

[3] [The reader will remember that the reference is to arrangements existing in 1857.]

might be rendered separately beautiful, by decoration so arranged as not to interfere with the colour of the pictures. The blankness and poverty of colour are, in such adjuncts, much more to be dreaded than its power; the discordance of a dead colour is more painful than the discordance of a glowing one: and it is better slightly to eclipse a picture by pleasantness of adjunct, than to bring the spectator to it disgusted by collateral deformities.

8th. Though the idea of a single line of pictures, seen by light from above, involves externally, as well as internally, the sacrifice of the ordinary elements of architectural splendour, I am certain the exterior even of this long and low gallery could be rendered not only impressive, but a most interesting school of art. I would dispose it in long arcades; if the space were limited, returning upon itself like a labyrinth: the walls to be double, with passages of various access between them, in order to secure the pictures from the variations of temperature in the external air; the outer walls to be of the most beautiful British building stones—chiefly our whitest limestone, black marble, and Cornish serpentine, variously shafted and inlaid; between each two arches a white marble niche, containing a statue of some great artist; the whole approximating, in effect, to the lower arcades of the Baptistery of Pisa, continued into an extent like that of the Pisan Campo Santo. Courts should be left between its returns, with porches at the outer angles, leading one into each division of the building appropriated to a particular school; so as to save the visitor from the trouble of hunting for his field of study through the length of the labyrinth: and the smaller chambers appropriated to separate pictures should branch out into these courts from the main body of the building.

9th. As the condition that the pictures should be placed at the level of sight would do away with all objections to glass as an impediment of vision (who is there who cannot see the Perugino in the National Gallery?),[1] *all* pictures should be put under glass, and

[1] I cannot but permit myself, though somewhat irrelevantly, to congratulate the Trustees on their acquisition of this noble picture: it at

firmly secured and made air-tight behind. The glass is an important protection, not only from dust, but from chance injury. I have seen a student in the Vernon Gallery[1] mixing his colours on his pallet knife, and holding the knife, full charged, within half an inch, or less, of the surface of the picture he was copying, to see if he had matched the colour. The slightest accidental jar given to the hand would have added a new and spirited touch to the masterpiece.

10th. Supposing the pictures thus protected, it matters very little to what atmosphere their frames and glasses may be exposed. The most central situation for a National Gallery would be the most serviceable, and therefore the best. The only things to be *insisted* upon are a gravel foundation and good drainage, with, of course, light on the roof, uninterrupted by wafts of smoke from manufactory chimneys, or shadows of great blocks of houses.

11th. No drawing is worth a nation's keeping if it be not either good, or documentarily precious. If it be either of these, it is worth a bit of glass and a wooden frame. All drawings should be glazed, simply framed in wood, and enclosed in sliding grooves in portable cases. For the more beautiful ones, golden frames should be provided at central tables; turning on a swivel, with grooves in the thickness of them, into which the wooden frame should slide in an instant, and show the drawing framed in gold. The department for the drawings should be, of course, separate, and like a beautiful and spacious library, with its cases of drawings ranged on the walls as those of the coins are in the Coin-room of the British Museum), and convenient recesses, with pleasant lateral light, for the visitors to take each his case of drawings into. Lateral light is best for drawings, because

once, to my mind, raises our National Gallery from a second-rate to a first-rate collection. I have always loved the master, and given much time to the study of his works; but this is the best I have ever seen. [The reference is to the "Virgin and Child, Michael and Raphael," No. 288, purchased for the National Gallery in 1856.]

[1] [Mr. Vernon presented his collection of British pictures to the National Gallery in 1847. For many years they were kept together, in accordance with his request, and exhibited in a separate room, the Vernon Gallery.]

the variation in intensity is small, and of little consequence to a small work; but the shadow of the head is inconvenient in looking close at them, when the light falls from above.

12th. I think the collections of Natural History should be kept separate from those of Art. Books, manuscripts, coins, sculpture, pottery, metal-work, engravings, drawings, and pictures, should be in one building; and minerals, fossils, shells, and stuffed animals (with a perfect library of works on natural history), in another, connected, as at Paris, with the Zoological Gardens.[1]

It would of course be difficult to accomplish all this, but the national interest is only beginning to be awakened in works of art; and as soon as we care, nationally, one half as much for pictures as we do for drawing-room furniture, or footmen's liveries, all this, or more than this, will be done—perhaps after many errors and failures, and infinite waste of money in trying to economize; but I feel convinced we shall do it at last: and although poor Turner might well, himself, have classed the whole project, had he seen his pictures in their present places, among the profoundest of the Fallacies of Hope, I believe that even from the abyss of Marlborough House he will wield stronger influence than from the brilliant line of the Academy; that this dark and insulted "Turner Gallery" will be the germ of a noble and serviceable "National Gallery," and that to the poor barber's son of Maiden Lane we shall owe our first understanding of the right way either to look at Nature, or at Art.

[1 The separation of the two branches of the British Museum was effected in the years 1880–1883.]

II

CATALOGUE OF
THE TURNER COLLECTION
OF SKETCHES AND DRAWINGS
AT THE NATIONAL GALLERY

WITH ILLUSTRATIVE NOTES

EDITOR'S NOTE

ON THE ARRANGEMENT OF THE COLLECTION

[For reasons explained in the General Preface to this volume, Mr. Ruskin's Catalogues of the Turner Sketches and Drawings are re-arranged in the following pages.

This section of the present volume is divided into three parts:—

I. Mr. Ruskin's General Remarks upon the Characteristics and Classification of the Drawings. [From Catalogues I. and II.]

II. Numerical Catalogue with Illustrative Notes. [Collected from Catalogues I., II., and III.] After each note the catalogue from which it comes is indicated. Thus, [I. 100] means that the note comes from No. 100 in Catalogue I.

III. Mr. Ruskin's Proposed Re-arrangement of the Collection. [From Catalogue III.]

Mr. Ruskin's Notes are thus recast so as to coincide with the existing numerical order.

The visitor to the National Gallery as he passes from frame to frame will now be able to turn at once to the description of the drawing in the catalogue.

Mr. Ruskin's Notes are, as will be seen, of two kinds:—(1) general notes on groups of drawings; (2) particular notes on individual drawings. For convenience of reference, the former are printed in distinctive type.

A few words of explanation on the existing arrangement of the Turner water-colours may be useful to the reader. The collection is (1) in part permanently exhibited, and (2) in part periodically exhibited.

The drawings permanently exhibited fall into three classes :—

(*a*) Original drawings and sketches for Liber Studiorum : Nos. 461 to 522 and 863 to 884. These are at present hung in the First Room.

(*b*) A representative collection of sketches and drawings, being part of those selected by Mr. Ruskin in 1857 for their "exemplary and illustrative" character. These are at present hung in Rooms I. and II. : Nos. 523–624. (The other part of this series, Nos. 401–460, are in the cabinets ; see below).

(*c*) A miscellaneous collection of sketches and drawings, of all periods, framed and exhibited during recent years. These are at present hung in Rooms III. and IV. : Nos. 625–863 and 885.

The remainder of the collection accessible to the public is periodically exhibited. It consists of 460 frames (Nos. 1–460). Four hundred of these were arranged by Mr. Ruskin in cabinets, so as to be safe from permanent exposure to light, while at the same time being accessible to students, as explained at p. x of this volume. Of these drawings, 60 are exhibited to the public at a time in the desks in Room I. They are changed every three months (on January 1st, April 1st, July 1st, October 1st). The remainder are kept locked up in cabinets in an inner room, where students may obtain access to them on obtaining special permission. It should be added that a certain number of the drawings (*e.g.* Nos. 301–350), being too large or too small to fit into the desks in Room I., are not included in those periodically exhibited to the public.

The following synopsis will further explain the arrangement of the collection :—

Nos. 1–460. "Cabinet" drawings, periodically exhibited in the desks.

461–522. Liber Studiorum drawings and sketches permanently exhibited on the walls.

523–624. Drawings selected by Mr. Ruskin and permanently exhibited on the walls.

625–862 and 865. Drawings subsequently selected and permanently exhibited on the walls.

863–884. Liber Studiorum drawings (Vaughan Bequest), permanently exhibited on the walls.

In all 1156 drawings and sketches are exhibited, permanently or periodically, in 882 frames.[1]

In addition to these drawings, several are exhibited in other Museums and Galleries. A collection of 21 pieces is on "permanent loan" at the South Kensington Museum. A collection of 250 (selected by Mr. Ruskin) are similarly placed in the Ruskin Drawing School in the University Galleries at Oxford. Six other collections, each consisting of 50–70 drawings, are circulated among various provincial Galleries and Museums.[2] The total number of drawings comprised in the Turner Drawings which are thus exhibited in one way or another is about 1550. The remainder of the collection is retained in the boxes at the National Gallery. These reserved sketches and drawings largely consist of note-books.[3]]

[1] The difference between 885 and 882 is accounted for by the fact that three of the drawings have been removed on loan to the South Kensington Museum. Of the 1156 drawings, 574 are permanently exhibited, and 582 are in cabinets. Of the former class 352 are in colour, 85 in pencil, 29 in pen and ink, 18 in Indian ink, 84 are Liber Studiorum drawings, and there are three engravings. Of the 582 drawings in the 460 cabinet frames, 396 are in colour, 58 in pen and ink, 60 in pencil, 55 in pencil touched with white, and 13 in pencil touched with colour.

[2] In ch. iv. of "The Laws of Fésole" (1877) Mr. Ruskin says: "Of Turner's lead outlines, examples enough exist in the National Gallery to supply all the schools in England, when they are properly distributed. My kind friend Mr. Burton is now so fast, bringing all things under his control into good working order at the National Gallery, that I have good hope, by the help of his influence with the Trustees, such distribution may be soon effected." Most of the provincial selections were made after this date.

[3] For a description by Mr. Ruskin of the note-books, see "Arrows of the Chace," i. 123.

CHARACTERISTICS AND CLASSIFICATION[1]

1. THE drawings by Turner in the National Collection are referable to four principal classes:—

(1.) Finished drawings, executed, with very few exceptions, with a direct view to publication by engraving.

(2.) Drawings made by Turner for his own pleasure, in remembrance of scenes or effects that interested him; or else with a view to future use, but not finished beyond the point necessary to secure such remembrance or service, and not intended for sale or sight.

(3.) Studies for pictures or important drawings: consisting of broad sketches of the intended effect, and experimental modifications of minor details.

(4.) Sketches and studies from nature, made to gain knowledge or accumulate materials.

2. The first class, that of the finished drawings, consists (including vignettes) of about 200 examples, of which the best were exhibited in the spring of 1857. And I congratulate

[1] [The following section is a reprint of the "Introductory Remarks" in Catalogue II. (but see note to §§ 4–6). The first three paragraphs of the original, omitted from the text above (as having reference to arrangements no longer obtaining), were as follow:—]

"The delicate and finished drawings, exhibited at first in Marlborough House, being of a character peculiarly liable to injury from exposure to light, and it having been judiciously determined by the trustees that they should be framed and arranged for exhibition in a manner calculated to secure their protection when not actually under inspection, as well as to render their examination ultimately more convenient to the public, a selection has been made in their stead from Turner's sketches and drawings, calculated to exhibit his methods of study at different periods, and to furnish the general student with more instructive examples than finished drawings can be. The finished drawing is the result of the artist's final knowledge, and nothing like it can be produced by the scholar till he possesses knowledge parallel in extent; but

the public on their being exhibited no longer.[1] For it is an ascertained fact that water-colour drawings are liable to injury from continued exposure to light; and the series of the Rivers of France, and of the "Italy" vignettes, are unique in method, and in certain characters of excellence, among Turner's works. It would certainly, therefore, be inexpedient to allow them to be deteriorated by exposure, when it is quite possible to keep them safe for centuries, without interposing more difficulties in the way of their examination than have always existed, and must necessarily exist, respecting all valuable manuscripts or books of drawings in a national museum. The right way to think of these finer Turner drawings is as forming a precious manuscript of 200 leaves, which must not be rashly exposed or handled; but which may always be examined without restriction by those who are seriously interested in it. . . . [2]

3. The second group of drawings, consisting of those made by Turner for his own pleasure, form a much larger proportion of the collection. There are about 400 small drawings in colour on grey paper, of which some 150 are of the very highest interest and value. . . . [Some][3]

an artist's sketches show the means by which that knowledge was acquired.

"I can hardly use terms strong enough to express the importance I should myself attach to this exhibition of Turner's sketches, as a means of artistical education.

"A few words respecting the relation which the selected examples bear to the entire body of the works in the National Collection may be of service before proceeding to enumerate the separate subjects. This relation I can state definitely, because, by the permission of the Trustees, I have had access to the drawings, in order to select a hundred to exemplify the method of framing suggested in my notes on the Turner Gallery; and I am therefore enabled both to state the general character of the collection, and to mention some of the reasons which have influenced the arrangement of those now publicly exhibited. But it must be distinctly understood that I alone am answerable for any statements made in this catalogue, and that it has no official or authoritative character whatsoever."

[1] [See p. x *ante*. Only a few of the finished drawings are now permanently exhibited.]

[2] ["Three of them are, however," added Mr. Ruskin, "retained in the present series as examples of their class." The three were "Dover" (No. 418), "North Shields" (No. 419), and "Rochester" (No. 420). These are now included in the cabinet collection, and are not permanently exhibited on the walls.]

[3] [The first edition of the catalogue said: "twelve of them, the least brilliant in colour, are now selected for (I believe) permanent exhibition, &c." The twelve were those now numbered 426 (four sketches), 428 (four sketches), and 434 (four sketches). Additional drawings of this

characteristic examples of these are selected for permanent exhibition, the remainder being set aside with the finished drawings for safer arrangement. From those of slighter execution thirty-three are selected; among which are included examples of the brightest colouring: the number of such drawings in the collection rendering the partial deterioration of these a matter of less consequence. This class (which we may generally speak of as the "delight-drawings"), includes, in the second place, a mass of not fewer than 600 sketches in pure water-colour on thin white paper; in most cases so slight as to be hardly intelligible, but in others wrought nearly into complete drawings. These, from the delicacy of their tints, are peculiarly liable to fade[1] . . .; but . . . characteristic examples of the whole class are included in the permanent exhibition [see *e.g.* No. 583–589, and several others, among those numbered 600–800, which have been framed and exhibited during the last few years].

4. The[2] sketches [of the latter class] require some slight explanation of their character, before their value will be completely felt. They are not, strictly speaking, sketches from nature; but plans or designs of the pictures which Turner, if he had had time, would have made of each place. They indicate, therefore, a perfectly formed conception of the finished picture; and they are of exactly the same value as memoranda would be, if made by Turner's own hand, of pictures of his not in our possession. They are just to be regarded as quick descriptions or reminiscences of noble pictures; every touch in them represents something complete and definite; and, for the most part, as much is done with the given number of touches and quantity of colour as is possible to be done by human hand. They are all of the period in which

class were afterwards selected for exhibition; and the second edition of the catalogue reads "thirty-four characteristic examples of these are now selected for (I believe) permanent exhibition, &c." The paragraphs are numbered in the text above for convenience of reference.]

[1] [The original text reads: "peculiarly liable to fade, and the best of them are therefore already placed in protective frames; but sixteen characteristic examples of the whole class are included in the present selection in the frames 93 to 100."]

[2] [The three following paragraphs—§§ 4, 5, 6—"The sketches . . . injury to the colour," are inserted from the "Prefatory" remarks in Catalogue I. pp. 6, 7; the rest of that preface will be found in an Appendix to this volume, pp. 429–431.]

Turner's work is full of the most characteristic excellences, and they are all interesting in subject, being of beautiful scenes. I look upon them as in some respects more valuable than his finished drawings, or his oil-pictures; because they are the simple records of his first impressions and first purposes, and in most instances as true to the character of the places they represent as they are admirable in composition; while, in his elaborate drawings and paintings, he too frequently suffered his mind to be warped from its first impression by attempts at idealism.

5. I believe, however, that nothing but the pencilling in them was done on the spot, and not always that. Turner used to walk about a town with a roll of thin paper in his pocket, and make a few scratches upon a sheet or two of it, which were so much shorthand indication of all he wished to remember. When he got to his inn in the evening, he completed the pencilling rapidly, and added as much colour as was needed to record his plan of the picture.

6. These rolled sheets of paper (some of them actually the covers of the cheap stitched sketch-books) were always, necessarily, warped and bent by the colouring. But Turner did not in the least care for this, and I think, therefore, that we should not. They are, as I have mounted them, flatter than *he* ever cared to see them, and they are perfectly safe; while any process of mounting which at once secures flatness, necessitates some degree of injury to the colour. I may be able in course of time, by pressure and other expedients, to get them to lie much flatter, but my present object is only to get them securely protected, and allow them to be quickly visible.

7. The third class, or that of studies,[1] is, as will be supposed, more limited in extent than the preceding one, and of less interest, except to artists. It contains studies

[1] [In "Modern Painters" (vol. v. pt. viii. ch. iv.) Mr. Ruskin divides the sketches of painters under three heads, viz.: — (1) experimental, (2) determinant, and (3) commemorative. By experimental sketches, he means those "in which they are assisting an imperfect conception of a subject by trying the look of it on paper in different ways. By the greatest men this kind of sketch is hardly ever made; they conceive their subjects distinctly at once, and their sketch is not to try them, but to fasten them down. . . . Among the nineteen thousand sketches by

of most of the vignettes to Rogers's "Poems," for some of the "England" drawings and Liber Studiorum, and for a considerable number of oil-pictures. A few examples only are given in this series [of drawings continuously exhibited] out of those which are brought nearest to completion. Four, in the frames 578 and 579, are very beautiful.

8. The fourth class includes the great mass of the collection. I cannot yet state the quantity even approximately, there being often many sketches on both sides of one sheet of paper. Of these a selection has been made as completely illustrative as possible; and, respecting them, one or two points deserve especial notice.

9. There seems to be an impression on the minds of many students, which it is of no small importance that they should get quit of,—the impression, namely, that Turner's merit consists in a peculiar style or manner, which, by reverent copying, may be caught from him; and that when they have once mastered this "dodge," and got into the way of the thing, they will all become Turners directly. Now they cannot possibly be under a graver or more consummate mistake. Turner's merit consists neither in style, nor in want of style, nor in any other copiable or communicable quality. It consists in this,—that, from his tenth year to his seventieth, he never passed a day, and seldom an hour, without obtaining the accurate knowledge of some great natural fact; and, never forgetting anything he once knew, he keeps expressing this enormous and accumulated knowledge more and more redundantly; so that you cannot understand one line of his work unless you know the fact it represents, nor any part of the merit or wonderfulness of his work till you have obtained a commensurate part of the knowledge which it contains. You cannot admire, nor even see Turner, until your admiration shall consist primarily in Recognition of the facts he represents, as being facts known to you as well as to him. This is true not

Turner—which I arranged in the National Gallery—there was, to the best of my recollection, *not one*. In several instances the work, after being carried forward a certain length, had been abandoned and begun again with another view; sometimes also two or more modes of treatment had been set side by side with a view to choice. But there were always two distinct imaginations contending for realization—not experimental modifications of one."]

of Turner only, but of all great artists; but especially of Turner, in so far as every one of his pictures is a statement of new facts; so that you must take another day's hard work with Nature before you can read it (other artists representing the same thing over and over again). And this being so, it is not only hopeless to attain any of his power by mere imitation of his drawings, but it is even harmful to copy them unintelligently, because they contain thousands of characters which are mere shorthand writing for things not otherwise representable in the given space or time; and which, until long looking at Nature has enabled you to read the cipher, will be in your imitations of them absurd and false.

10. For instance, in the sketch in the left hand upper corner of the frame No. 424, the boat lying on the shore on the right has a little crooked line thrown out from its stern, which gives a peculiar look of ease and rest to it as it lies. But if you conclude that you might always throw out a crooked line from the stern of a boat on the shore, to make it rest easily, you would only make yourself and your boat ridiculous. For the crooked line in this sketch is the edge of the depression in the mud which is commonly formed under stranded boats by the tide, where the mud is soft and deep. It is characteristic and right here in the harbour; but if you put it to a boat on a shingly beach or rocky shore, you would spoil your drawing.

11. Once understand this character of great work, and of Turner's, most of all great work; namely, that, just like good writing or good speaking, its value depends primarily on its matter, and on its manner only so far as it best sets forth and impresses the matter: and you will see at once how you may really hope to follow and rival Turner. You have nothing to do but to give up all other thoughts and pursuits, and set yourself to gather and remember facts from Nature day by day. You must not let an hour pass without ascertaining something; and you must never forget anything you have ascertained. You must persevere in this work all your life; filling score after score, hundred after hundred, of note books with your accumulated memoranda; having no other thought, care, nor ambition than how to know more,

and know it better; and using every drawing you make to live by, merely as a piece of practice in setting down what you have learned. And by the time you are between fifty and sixty, supposing you also to have a natural capacity for art, such as occurs about once in Europe in two centuries, you will be able to make such a little grey paper sketch as that in No. 424. Such in merit, I mean, not such in manner, for your manner then will be your own; and precisely in proportion to the quantity you know and the genius you possess, will be the certainty of its being a manner different from Turner's, but as great in that different way. I had written in that last sentence "*quite* different from Turner's," and I scratched out the "quite." For there is much misapprehension abroad in the world of art respecting the possible variety of styles. Nearly all the great varieties of style result from errors or failures on the part of the painter, not from his originality. All the greatest men approximate in style, if they are working towards the same ends. A sculptor's drawing is not and ought not to be like a painter's, because the colour element does not enter into his aim; but one painter's ought to be, in many respects, like another's; and as art is better understood, there will be an infinitely closer resemblance of manner in its leading masters. For instance, Etty's manner, so far as it is Etty's, is wrong; had he been a better painter, he would have been liker Paul Veronese. Rubens' manner, so far as it is Rubens', is wrong; had he been a better painter, he would have been liker Tintoret. Rembrandt's manner, so far as it is Rembrandt's, is wrong: had he been a better painter, he would have been liker Titian. Turner's manner is at present peculiar, because he has created landscape painting, and is its only master. The stride he has made beyond Claude and Ruysdael is precisely as great as the stride which Giotto made beyond the old Byzantine brown triptychs; and the murmurs against him are precisely the old Margheritone murmurs against the newly-born fact and life; but Turner, when once he is understood, will be healthily imitated by many painters, on the conditions of parallel toil which have just been stated, and form a school of landscape, like Giotto's of

religious painting, branching down to its true posterity and descendantship of Leonardos and Peruginos.

12. The series of drawings now exhibited will be more useful than any others that could have been selected in convincing the public of this truth respecting the extent of Turner's study; but they will be useful no less in showing the method of this study, in the distinct separation of records of form from records of colour, and in the enormous importance attributed to form, and to skill in what is properly termed "drawing."[1] For there were current universally during Turner's lifetime, and there are still current very commonly, two great errors concerning him; errors which not merely lose sight of the facts, but which are point blank contradictory of the facts:—It was thought that he painted chiefly from imagination, when his peculiar character, as distinguished from all other artists, was in always drawing from memories of seen fact, as we shall ascertain in the course of our examination of the drawings here catalogued. And it was commonly thought that he was great only in colouring, and could not draw; whereas his eminent distinction above other artists, so far as regards execution, was in his marvellous precision of touch,[2] disciplined by practice of engraving, and by perpetual work with the hard lead pencil point on white paper.

13. Now, there are many truths respecting art which cannot be rightly stated without involving an appearance of contradiction, and those truths are commonly the most important. There are, indeed, very few truths in any science which can be fully stated without such an expression of their opposite sides, as looks, to a person who has not grasp of the subject enough to take in both the sides at once, like contradiction. This law holds down even to very small minutiæ in the physical sciences. For instance, a person ignorant of chemistry hearing it stated, perhaps consecutively, of hydrogen gas, that it was "in a high degree combustible, and a non-supporter of combustion," would probably think the lecturer or

[1] [From here down to the end of the Introductory Remarks (ending with § 26), the text was, with certain alterations, reprinted in "The Laws of Fésole," ch. viii. § 19–end. The principal alterations are described in later footnotes.]

[2] [In "The Laws of Fésole," "graphic" is inserted before "touch."]

writer was a fool; and when the statement thus made embraces wide fields of difficult investigation on both sides, its final terms invariably appear contradictory to a person who has but a narrow acquaintance with the matter in hand.

14. For instance, perhaps no two more apparently contradictory statements could be made in brief terms than these:—

1. The perfections of drawing and colouring are inconsistent with one another.
2. The perfections of drawing and colouring are dependent upon one another.

And yet both these statements are true.

The first is true, because, in order that colour may be right, some of the markings necessary to express perfect form must be omitted; and also because, in order that it may be right, the intellect of the artist must be concentrated on that first, and must in some slight degree fail of the intenseness necessary to reach the relative truth of form; and *vice versâ*. The truth of the second proposition is much more commonly disputed; and it is this which I hope the student will be convinced of by the present exhibition of Turner's works.

15. Observe, it is a twofold statement. The perfections of drawing and colouring are reciprocally dependent upon each other, so that

A. No person can draw perfectly who is not a colourist.
B. No person can colour perfectly who is not a draughtsman.

16. *A*. No person can draw[1] perfectly who is not a colourist. For the effect of contour in all surfaces is influenced in nature by gradations of colour as much as by gradations of shade; so that if you have not a true eye for colour, you will judge of the shades wrongly. Thus, if

[1] The term "drawing" is here used as signifying "the art of applying light and shade so as to express form"; and it is in this sense that artists and writers on art usually employ it. Of course mere dexterity of the hand is independent of any power of colouring.

you cannot see the changes of hue in red, you cannot draw a cheek or lip rightly; and if you cannot see the changes of hue in green or blue, you cannot draw a wave. All studies of form made with a despiteful or ignorant neglect of colour lead to exaggerations and misstatements of the form-markings; that is to say, to bad drawing.

17. *B.* No person can colour perfectly who is not a draughtsman. For brilliancy of colour depends, first of all, on gradation; and gradation in its subtleties cannot be given but by a good draughtsman. Brilliancy of colour depends next on decision and rapidity in laying it on; and no person can lay it on decisively, and yet so as to fall into, or approximately fall into, the forms required, without being a thorough draughtsman. And it is always necessary that it should fall into a predeterminate form, not merely that it may represent the intended natural objects, but that it may itself take the shape, as a patch of colour, which will fit it properly to the other patches of colour round about it. If it touches them more or less than is right, its own colour and theirs will both be spoiled.

18. Hence it follows that all very great colourists must be also very great draughtsmen. The possession of the Pisani Veronese [N.G., No. 294] will happily enable the English public and the English artist to convince themselves how sincerity and simplicity in statements of fact, power of draughtsmanship, and joy in colour were associated in a perfect balance in the great workmen of Venice; while the series of Turner's studies which are brought before them here will show them with what intensity of labour his power of draughtsmanship had to be maintained by the greatest colourist of the modern centuries.

19. I do not think there can be much need for me to insist on the command over form manifested in these drawings. It was never recognized by the public in the *paintings* of Turner, simply because its manifestation was too subtle; the truth of eye and strength of hand that struck the line were not noticed, because the line itself was traced in almost invisibly tender colour. But when the same line is struck in black chalk, or with the steel

pen, I should think that nearly all persons at all cognizant of the practice of art would see the force of it; and as far as I know the existing examples of painters' drawings, the galleries of Europe may be challenged to produce one sketch that shall equal the chalk study No. 559, or the feeblest of the pen and ink memoranda in the 421st and following frames.

20. This was not merely the result of a peculiar gift for art; it was, as the public will now see, the result of never ceasing discipline. Hundreds of sketch-books of various sizes exist in the National Collection, filled by Turner in his youth with pencil drawings, of which those in the frame No. 524 are characteristic specimens. Having first gone through this labour with the hard pencil point, he proceeds to use the softer pencil for shading; and two volumes are filled with drawings such as those in the frames 537 to 547.

21. Soon afterwards he made himself a master in etching and mezzotint engraving; . . .[1] and from that time forward to his death, he used the hard-point—pen, pencil, or chalk—for at least two out of three of all his drawings; and at the very time—between 1840 and 1845—when all the world was crying out against him for his want of drawing, even his coloured sketches from nature were distinguished from all coloured sketches that had ever been made before, by the continual use of the pen outline to secure form.[2]

22. One point only remains to be generally noticed,—that the command of means which Turner acquired by this perpetual practice, and the decision of purpose resulting from his vast power at once of memory and of design, enabled him nearly always to work straightforward upon his drawings, neither altering them, nor using any of the mechanical expedients for softening tints so frequently employed by inferior water-colour painters. Many traditions indeed are afloat in the world of art respecting extraordinary processes through which he carried his

[1] [The original text adds here: "the plate of the Source of the Arveron (placed temporarily in the Gallery for the purpose of completing the evidence of his modes of study), is only an average specimen of his engraving; and from that time, &c."]

[2] [The three paragraphs §§ 19–21 are not given in "The Laws of Fésole."]

work in its earlier stages; and I think it probable that in some of his elaborately completed drawings, textures were prepared, by various mechanical means, over the general surface of the paper, before the drawing of detail was begun. Also, in the large drawings of early date, such as No. 555 in this gallery, the usual expedients of sponging and taking out colour by friction have certainly[1] been employed by him; but it appears only experimentally, and that the final rejection of all such expedients was the result of their trial experiment; for in all the rest of the National Collection the evidence is as clear as it is copious, that he went straight to his mark; in early days finishing piece by piece on the white paper (see Nos. 531 and 532), and, as he advanced in skill, laying the main masses in broad tints, and working the details over these, never effacing or sponging, but taking every advantage of the wetness of the colour, when first laid, to bring out soft lights with the point of the brush, or scratch out bright ones with the end of the stick, so driving the wet colour in a dark line to the edge of the light; a very favourite mode of execution with him, for three reasons: that it at once gave a dark edge, and therefore full relief, to the piece of light; secondly, that it admitted of firm and angular drawing of forms; and, lastly, that as little colour was removed from the whole mass (the quantity taken from the light being only driven into the dark), the quantity of hue in the mass itself, as broadly laid, in its first membership with other masses, was not much affected by the detailing process.

23. When these primary modifications of the wet colour had been obtained, the drawing was proceeded with exactly in the manner of William Hunt, of the old Water-colour Society (if worked in transparent hues), or of John Lewis, if in opaque; that is to say, with clear, firm, and unalterable touches one over another, or one into the interstices of another; NEVER disturbing them by any general wash; using friction only where roughness of surface was locally required to produce effects of granulated stone, mossy ground, and such like; and rarely even taking out minute lights; but leaving them from the first, and working round

[1] [For "certainly," "often" is substituted in "The Laws of Fésole."]

and up to them, and very frequently drawing thin, dark out lines merely by putting a little more water into the wet touches, so as to drive the colour to the edge as it dried; the only difference between his manipulation and William Hunt's being in his conceivably varied and dexterous use of expedients of this kind, — such, for instance, as drawing the broken edge of a cloud merely by a modulated dash of the brush, defining the perfect forms with a quiver of his hand; rounding them by laying a little more colour into one part of the dash before it dried, and laying the warm touches of the light, *after* it had dried, outside of the edges. In many cases, the instantaneous manipulation is quite inexplicable; for instance, I cannot conceive by what treatment of the colour he obtained the dark and exquisitely broken edge of wave in the first drawing in the frame No. 573.[1]

24. It is quite possible, however, that, even in the most advanced stages of some of the finished drawings, they may have been damped, or even fairly put under water and wetted through, so as to admit of more work with the wooden end of the brush;[2] nay, they may even have been exposed to strong currents of water, so as to remove superfluous colour, without defiling the tints anywhere; only most assuredly they never received any friction such as would confuse or destroy the edges and purity of separate tints. And all I can *assert* is that in the National Collection there is no evidence of any such processes. In the plurality of the drawings the evidence is, on the contrary, absolute, that nothing of the kind has taken place; the greater number being executed on leaves of books, neither stretched nor moistened in any way whatever; or else on little bits of grey paper, often folded in four, and sometimes with the coloured drawings made on *both* sides of a leaf. The coarser vignettes are painted on sheets of thin drawing paper; the finer ones on smoothed cardboard, of course without washing or disturbing the edges, of which the perfect purity is essential to the effect of the vignette.

[1] [The last paragraph of this section, "for instance . . . No. 573," is omitted in "The Laws of Fésole."]

[2] The words, "so as to admit . . . brush," are admitted in "The Laws of Fésole."]

25. I insist on this point at greater length, because, so far as the direct copying of Turner's drawings can be useful to the student (working from nature with Turner's faithfulness being the *essential* part of his business), it will be so chiefly as compelling him to a decisive and straightforward execution. I observed that in the former exhibition the students generally selected those drawings for study which could be approximately imitated by the erroneous processes of modern water-colour, and which were therefore exactly those that showed them least of Turner's mind, and taught them least of his methods. They will not run so much risk of this now; for except the few early tinted experimental sketches, and the large drawings of Edinburgh [549] and Fort Rock [555], there are, I believe, none on the walls which can be copied at all but in the right way.

26. The best practice, and the most rapid appreciation of Turner, will be obtained by accurately copying those in body colour on grey paper; and when once the method is understood, and the resolution made to hold by it, the student will soon find that the advantage gained is in more directions than one. For the sum of work which he can do will be as much greater, in proportion to his decision, as it will be in each case better, and, after the first efforts, more easily, done. He may have been appalled by the quantity which he sees that Turner accomplished; but he will be encouraged when he finds how much any one may accomplish, who does not hesitate, nor repent. An artist's time[1] and power of mind are lost chiefly in deciding what to do, and in effacing what he has done: it is anxiety that fatigues him, not labour; and vacillation that hinders him, not difficulty. And if the student feels doubt respecting his own decision of mind, and questions the possibility of gaining the habit of it, let him be assured that in art, as in life, it depends mainly on simplicity of purpose. Turner's decision came chiefly of his truthfulness; it was because he meant always to be true, that he was able always to be bold. And you will find that you may gain his courage, if you will maintain his fidelity. If you want only to make your drawing fine or attractive, you may hesitate indeed, long and often,

[1] [For "time," "The Laws of Fésole" reads "nerve."]

to consider whether your faults will be forgiven or your fineries perceived. But if you want to put fair fact into it, you will find the fact shape it fairly for you; and that in pictures, no less than in human life, they who have once made up their minds to do right will have little place for hesitation, and little cause for repentance.[1]

27. It should be kept in mind that Turner's work is separated by differences of style into five groups, corresponding to five periods of his life. He was born in 1775, and died in 1851. His time of real work extends over sixty years, from 1790 to 1850, and is properly to be divided thus:—

Period of	Development	1790–1800.
„	The First Style	1800–1820.
„	The Second Style . . .	1820–1835.
„	The Third Style	1835–1845.
„	Decline	1845–1850.

In order to aid the memory (and the matter is worth remembering), it may be as well to include the fifteen

[1] [Here end the "Introductory Remarks" in Catalogue II. The sections, §§ 27–29, are from the first pages following the Introductory Remarks, where also the following "Note" (characteristic of Mr. Ruskin's love of planning) was given:—

"Numbers are written on the frames only, because it seemed desirable that no dark points, such as would be formed by numerals large enough to be serviceable, should be set near the more delicate of the drawings; and it was necessary, of course, to observe the same system, even in cases where the numerals would have done no harm. The numbers of the frames are printed in this catalogue in larger type; and those of the drawings in small type, and when two or more drawings are put in one frame, their numbers are first put in the relative positions of the drawings, thus—

19 Number of frame.

34, *35*, *36*, *37*, } Numbers of drawings
38, *39*, *40*, *41*, } in their relative position in the frame.

The reader thus sees without difficulty that No. 35 is the second drawing in the upper row, No. 40 the third in the second row, and so on; he will then find the drawings catalogued and described in numerical order."

The numbers in the original catalogue have been altered in this volume to correspond with those now on the frames.]

years of childhood and boyhood in the period of development; which will give a singular order of diminution in length to the five periods, thus:—

Development ..	1775–1800 .	Twenty-five years.
First Style . .	1800–1820 .	Twenty years.
Second Style .	1820–1835 .	Fifteen years.
Third Style .	1835–1845 .	Ten years.
Decline . . .	1845–1850 .	Five years.

28. It may also be generally observed that the period of development is distinguished by its hard and mechanical work; that of the first style by boldness of handling, generally gloomy tendency of mind, subdued colour, and perpetual reference to precedent in composition; that of the second style by delicate deliberation of handling, cheerful moods of mind, brilliant colour, defiance of precedent, and effort at ideal composition; that of the third period by swiftness of handling, tenderness and pensiveness of mind, exquisite harmony of colour, and perpetual reference to nature only, issuing in the rejection alike of precedents and idealisms.

29. The period of decline is distinguished by impurity of colour, and uncertainty of purpose and of handling. The drawings belonging to it may be known at once by their surface being much rubbed and disturbed, and by the colours not having sharp edges.

I have not yet found any drawings in the collection prior to 1790;[1] nor any important examples of the period of decline. The exhibited series[2] ranges only from 1790 to 1845.[3]

[1] [But see Nos. 523, 613.]

[2] [*i.e.* the series which Catalogue II. described: see p. xi.]

[3] [For a further classification of Turner's work and outline of his life, see the Introduction to "Notes by Mr. Ruskin on his Drawings by Turner," pp. 297–302 of this volume.]

NUMERICAL CATALOGUE

WITH ILLUSTRATIVE NOTES[1]

1–25. SKETCHES IN SAVOY AND PIEDMONT (1803).

[*Of these sketches, Mr. Ruskin selects, in Catalogue III., as the most noteworthy, Nos.* 3, 5, 9, 10, 11, 12, 14, 17, 18, 19, 22, 23, 24, 25. *To the same group belong Nos.* 538–547. *The latter are permanently exhibited. The following are notes on the whole group. Further notes will be found under Nos.* 538–547.]

With very black, soft pencil, on dark tinted paper, touched with white. Of the highest value and interest. Made, I believe, in 1803; *at all events on his first Continental journey: all in complete chiaroscuro, and in his grandest manner. They are absolutely true to the places; no exaggeration is admitted anywhere or in any respect, and the compositions, though in the highest degree learned, and exemplary of constructive principles in design, are obtained simply by selection, not alteration, of forms,—and by the introduction either of clouds, figures, or entirely probable light and shade.*

All are rapid and bold; some, slight and impetuous; but they cannot be too constantly studied, or carefully copied, by landscape students, since, whatever their haste, the conception is always entirely realized; and the subject disciplined into a complete picture, balanced and supported from corner to corner, and concluded in all its pictorial elements.

[1] [The titles given in the following pages correspond generally with those written (by Mr. Wornum, I believe) on the frames. But see note on p. 251 below. Where Mr. Ruskin gave a different identification, the fact is recorded in a footnote.]

Observe also that although these sketches give some of the painter's first, strongest, and most enduring impressions of mountain scenery, and architecture of classical dignity,—their especial value to the general student is that they are in no respect distinctively Turnerian, *but could only be known by their greater strength and precision from studies such as Gainsborough or Wilson might have made at the same spots: and they are just as useful to persons incapable of colouring, in giving them the joy of rightly treated shade, as to the advanced colourist in compelling him to reconsider the foundations of effect, which he is too often beguiled into forgetting.* [*Catalogue III., Group VIII.*]

[*For further remarks on the studies made by Turner during his first Continental journey, see Mr. Ruskin's Notes on his Drawings by Turner, p.* 307 *of this volume.*]

1. GRENOBLE.
2. ENTRANCE TO THE LITTLE CHARTREUSE.
3. CHAIN OF ALPS OF THE CHARTREUSE.
4. RUMILLY, NEAR ANNECY.
5. GRENOBLE, WITH MONT BLANC.
6. POST-HOUSE, VOREPPE.
7. VOREPPE.
8. VOREPPE.
9. ENTRANCE TO THE GRANDE CHARTREUSE, BY VOREPPE.
10. ENTRANCE TO THE CHARTREUSE, WITH WATER-MILL.
11. BRIDGES: GRANDE CHARTREUSE.
12. ENTRANCE TO THE CHARTREUSE.
13. THE LITTLE BRIDGE, CHARTREUSE.

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14. Cascade of the Chartreuse.

15. The Little Church of St. Humber.

16. Near the Grande Chartreuse.

17. Gate of the Chartreuse (looking forward).

18. Gate of the Chartreuse (looking back).

19. Gate of the Chartreuse (looking back, farther off).

20. Near the Grande Chartreuse.

21. St. Lauriot, Savoy.

22. Descent to Aosta.

23. Near Aosta.

24. The Bridge of Martigny.

25. Bridge of Villeneuve, Val d'Aosta.[1]

26–36. STUDIES ON GREY FOR "RIVERS OF FRANCE:" LATE [1833–1835].

[*To the same group belong Nos.* 38, 39, *and* 40. *Another series of similar studies is contained in Nos.* 101–125. *They are sketches made on the spot. Some of the finished drawings prepared for the engravers are in our collection: see note on Nos.* 126–160.]

26. Four Studies at Marly and Rouen.

27. Two Studies in France, and
Two Studies for a Picture.

28. Four Studies in France.

29. Four Studies in France.

30. Two Studies at Boulogne, and
Two Studies at Ambleteuse.

[Cat. III., "Descent to Ivrea."]

31. FOUR STUDIES AT CALAIS.

32. FOUR STUDIES IN FRANCE.

33. FOUR ENGLISH MARINE STUDIES.

34. ROUEN, IN FRANCE: TWO MARINE STUDIES.

35. ON THE RHINE, ST. GERMAIN, DIEPPE, ON THE SEINE.

(The above ten, pen and ink on grey.) [III. p. 52.]

36. ORLEANS, TOURS (colour on grey).

37. LIBER STUDIORUM SUBJECTS: TWO LAKE OF THUN, MONT ST. GOTHARD, VILLE DE THUN (pencil).

[See Nos. 474, 475, 477 for Turner's drawings in brown of these subjects.]

38. ON THE SEINE? (colour on grey).

39. LUXEMBOURG? AND HUY ON THE MEUSE (colour on grey).

40. HONFLEUR, HONFLEUR? (colour on grey).

41–50. CONTINENTAL SKETCHES (Later Period).

[*These sketches belong to a group of fifty selected by Mr. Ruskin to illustrate Turner's colour studies of mountains. In the same group he placed Nos.* 71–100, 279–290, *and* 583 *and* 589. *The following is Mr. Ruskin's note on the whole group.*]

Fifty sketches on his later Continental journeys, made in pencil outline only on the spot, and coloured from memory. Of the finest quality of pure Turnerian art, which is in sum, as explained in my various university lectures over and over again, the true abstraction of the colour of Nature as a distinct subject of study, *with only so much of light and shade as may explain the condition and place of the colour, without tainting its purity. In the modern French school, all the colour is taken out of Nature, and only the mud left. By Turner,*

all the mud is taken out of Nature, and only the colour left. Tones of chiaroscuro which depend upon colour are, however, often given in full depth, as in Nos. 42, 45, 97, *and* 98. [Catalogue III., Group VI.]

[*For a further note on Turner's later Continental drawing, see Mr. Ruskin's "Notes on his Drawings by Turner," No.* 57, *p.* 397 *of this volume. These drawings,* 41–50, *as also* 51–100, *were included in the First Hundred drawings selected by Mr. Ruskin* (*see above, p.* x.). *As originally arranged they formed* (*in his words*) "*a connected series, illustrative of a supposed tour up the Rhine, and through Switzerland, to Venice and back. The suggestions offered in the text, of the probable circumstances under which Turner might have made the drawings, give the reader a just idea of the painter's general manner of setting about his work, though the conjecture may of course be wrong or right, with respect to any given sketch.*" [Catalogue I. pp. 7, 8.] *This imaginary tour began at Tréport* (*now No.* 276) *and ended at Lausanne* (*now No.* 41 [1]).]

41. LAUSANNE, LOOKING OVER THE LAKE OF GENEVA.[2]

[See preceding note.] We return to Lausanne, and take our places by the night diligence for France. The sun goes down as we ascend the hill above the town.

[1] [The tour was arranged thus:—Tréport (276 and two other sketches), Eu (277 and another sketch), Coblentz (278, 279, 280), On the Rhine (281 and two other sketches), Heidelberg (282, 283, 284 and four other sketches), Schaffhausen (285), Constance (286), Zurich (287, 289), Lucerne (288 and two other sketches), Mont Pilatus (290), Goldau (98), Arth (97), Kussnacht (at Oxford), Meggen (43), the Rigi at Dawn (96), Brunnen and the Lake of Uri (three sketches), the Rigi at Sunset (45), Mont Pilatus (768), Fluelen (99-773), the St. Gothard (100), the Pass of Faido (at Oxford), the Descent to Bellinzona (453), Bellinzona (772, 765, 764, 84 and three other sketches), head of the Lago Maggiore (93, 94), the Approach to Venice (51), Sketches at Venice (52-70), Scene in the Tyrol (71), Alpine Scenes (72, 74), the Via Mala (73), the Splügen (75), Descent from the Alps (76), Scenes in Tyrol (77-82), in Eastern Switzerland, Baden, and Rheinfelden (83-90), Lausanne (91-95), Geneva (96), the Allée Blanche (97), Martigny (98), Vevay (99), Lausanne, Farewell to the Lake of Geneva (100).]

[2] [Called by Mr. Ruskin in Catalogue I. simply "The Lake of Geneva"; in III., "Dent d'Oche(s) from Lausanne."]

We look back to the mountains of Savoy, under the last glow; and bid farewell to them. [I. 100.]

42. FORT DE L'ECLUSE, FROM THE OLD WALLS OF GENEVA.[1]

These fortifications are now destroyed, and this sketch is valuable as a record of the lovely effect which the clear, green, and living water of the Rhone gave to the old moats; its strong current being carried through all of them on this side of the city. The mountain opening in the distance is that through the Jura, at Fort l'Ecluse, where the Rhone escapes from the valley of Geneva.

Entirely majestic and beautiful in conception. The shadow of the clouds on the Jura, and the rosy light on the hills behind their darkness, to the right, are peculiarly true and lovely. Observe how the bastion in the centre is drawn, owing its whole material existence to little more than the one gleam of light on its angle, obtained by a touch of the brush through the wet colour, running a little of the tint to its edge, in a dark line which rounds the top of the wall. [I. 96.]

43. LAKE OF LUCERNE, FROM KUSSNACHT.[2]

The evening is quite cloudless and very lovely;[3] the air clear owing to the past storm. We much enjoy a walk on the Lucerne shore, Mont Pilate showing blue in the distance. Three large boats rowing from Lucerne show as dark spots on the golden lake. The cows, finding the flies troublesome, stand deep in the water.

Most instructive: the connection of the two dark banks by the boats giving continuity and quietness to

[1] [In Cat. I., "The Ramparts of Geneva. From the upper town"; in III., "Fort l'Ecluse."]

[2] [In Cat. I., "Meggen"; not included in III.]

[3] [In Cat. I., the note on the drawing preceding this one was as follows:—

29. KUSSNACHT.

We breakfast at Kussnacht, and afterwards go fishing on the Lake of Lucerne. The village, seen from the boat, presents this pleasant aspect; the clouds of last night melting away gradually from the hills.

Realized for Mr. Munro in 1843.

The sketch is now at Oxford. The finished drawing is published in vol. ii. of "Turner and Ruskin": see p. 365, below.]

the composition; the red cows completing its glow, and by their spottiness preventing the eye from dwelling too much on the three spots of boats.

Beyond Mont Pilate is the opening to the Lake of Lungern and Bernese Alps, indicated by the white light in the distance. The inscription on the right is, I believe, "Megen," the name of a little town on the right bank of the lake, thus alluded to in Ebel's Guide: "Hauteur, 10 myriamètres; Chapelle de Meggen. Vue délicieuse sur les Alpes que côtoie la route, et sur les Alpes d'Engelberg et de Berne." [I. 30.]

44. LAUSANNE.

It draws towards evening as we wander about the ravine, and the cathedral towers fade in the tender light. We prepare to cross the bridge and ascend to the higher town. Very beautiful; almost unique, in this series of sketches, for quietness of colour; its bank of purple and plumy trees, against the golden light, is drawn with great care and completion. [I. 94.]

45. THE RIGI FROM LUCERNE.

The same view as No. 96, by evening instead of morning light. I cannot tell why Turner was so fond of the Mont Rigi, but there are seven or eight studies of it among his sketches of this period. This one was realized for his own pleasure in 1842. The drawing is [1857] in my possession.[1] [I. 35.]

46. VEVAY.

One is really provoked with Turner for not having completed the foreground of this lovely drawing, which most travellers in Switzerland will recognize with delight.

It is interesting to see how in putting in the red outlines, Turner always avoids his first pencilled ones. Thus he uses his outline of the roof in pencil, in the largest house, for the shadow of the roof, when he adds

[1] [The story of the finished drawing referred to—"the Red Rigi"—is told in the epilogue to Mr. Ruskin's "Notes on his Water-Colours by Turner," see p. 364 of this volume.]

the crimson. The poplars in the distances are "Old Vevay." [I. 99.]

47. The Allée Blanche, looking to the Col de la Seigne.[1]

A noble drawing, though not much like the place, which I only recognize by the peculiar outlines on the right hand. But its exquisite gradations of colour, and the perfect expression of the retiring ridge which leads up to the left-hand peak, make this one of the best mountain drawings in the series.

Hide the touch of dark blue in the distance, and see what becomes of it all. [I. 97.]

48. Castle near Meran.[2]

Singularly grand and simple in conception; its colour exquisitely pure, and its execution at once delicate and vigorous;—it is not possible to do more with the given number of touches. Note especially how the main promontory of rock, is thrust forward merely by the gleam of white paper left at its foot in the rosy dash of colour.

Nothing can be more magnificent than the standing of the buildings on the rock, the firm irregularity of their battlements, and the indications of sloping cleavage in the cliff itself.

The grey mass in the foreground is the dark side of a piece of rock hanging over the torrent, which is indicated in its descent under the bridge by a few touches of blue. This sketch cannot be too long or patiently studied. [I. 81.]

[1] [In Cat. I., "The Allée Blanche. From the foot of the Glacier de Miage," &c. Mr. Ruskin made "the tour of Mont Blanc," and stayed at Courmayeur in 1849 (see "Præterita," vol. ii. ch. xi.). There is a description of the views in the Allée Blanche in a letter to his father, published in Mr. Collingwood's "Life of John Ruskin" (1900), pp. 113-15.]

[2] [In Cat. I. called "Scene with Torrent and Fortress"; in III., "Fortress." The note in I. begins, "These next two subjects (now Nos. 48 and 82) may also probably be in the Tyrol. I have no doubt of ultimately discovering them. This one is singularly," &c.]

49. FRIBOURG, SWITZERLAND.[1]

The ease, power and value of the pencil lines which trace the river shore, and the quantity of sunlight which is got through the golden colour almost at a dash, by the gradation to the white at the lower shore, renders this one of the most curious drawings in the series. [I. 84.]

50. FRIBOURG, SWITZERLAND.[2]

The foreground, especially the white object in it, is wholly unintelligible. [I. 93.]

51–70. TWENTY SKETCHES IN VENICE [Late].

Characteristic of Turner's entirely final manner when the languor of age made him careless, or sometimes reluctant in outline, while yet his hand had lost none of its subtlety, nor his eye of its sense for colour. From the last but one (69) *he painted the best of his late Academy pictures, now in the upper gallery, and* 58 *has itself been carried forward nearly to completion.* [III. Group VII.]

51. THE APPROACH TO VENICE. SUNSET.

From the land side, before the railroad bridge was built. The line of green posts marks the edge of the deep water-channel which led from Mestre to the opening of the Grand Canal. Very noble. [I. 51.]

52. VENICE: THE DUCAL PALACE AND RIVA DEGLI SCHIAVONI, FROM THE WATER.

Careless, but rich in subject, and showing attention to little things which escape artists who make more elaborate

[1] [This is placed in Cat. I. as one of "eight subjects from two towns, I believe in Eastern Switzerland, but they will be quite easily identified." First came the drawing now No. 83, and the note on the present drawing began, "Walking a little nearer the town towards those terraces, we turn back, and looking down the river, see the sunset." In Cat. III., both this drawing and No. 83 are called "Baden (Swiss)." The identification of No. 83 is correct; but it seems clear that the present drawing is of the Swiss Fribourg.]

[2] [In Cat. I., "The Valley of Lausanne"; in Cat. III., "Lausanne." The note in I. begins, "Included in the series chiefly to show the

drawings: the exact look of the foreshortened lion on the pillar, for instance, and the depression of the two last windows of the façade of the Ducal Palace. [I. 53.]

53. VENICE: RIVA DEGLI SCHIAVONI, FROM CHANNEL TO THE LIDO.

Very exquisite in colour and gradation, and the placing of the boats, and drawing the nets. [I. 53.]

54. VENICE: THE SALUTE, FROM S. GIORGIO MAGGIORE.[1]

It is low water, and the exposed beach is carefully expressed in the middle distance. Note that even in the apparently hasty passage on the left the painter has carefully marked the separate knots of the furled felucca sail. Any one else, in a hurry, would assuredly have drawn one continuous line for the sail, and then the dots or lines across it; it is much more difficult, and implies more deliberate purpose, to draw the sail itself in broken dots all the way down, implying that, where it is tied to the yard, the yard and sail together are so slender as to be lost sight of. [I. 54.]

55. VENICE: SHIPPING ON THE RIVA DEGLI SCHIAVONI.

Looking towards the Madonna della Salute, which is seen in the extreme distance; the church of San Giorgio between the two sails on the left.

The composition of these sails and groups of ships leading the eye into the distance is very beautiful. [I. 55.]

56. VENICE: RIVA DEGLI SCHIAVONI, FROM NEAR THE PUBLIC GARDENS.[2]

This sketch is very beautiful, and to be noted especially for the way the two gleams of light on the water are left, portions of an under colour, which is prepared to

different views which Turner would take of the same subject at different times; it is far inferior, as a study, to the Nos. 91 and 94" (now 44). But the present drawing is now identified as Fribourg.]

[1] [In Cat. I., "Riva dei Schiavoni, from the Traghetto per Chioggia."]

[2] [In Cat. I., "From the Fondamenta Ca' di Dio"; in III., "looking west."]

receive the cool darker tint above, and to shine through it waveringly, while these fragments of it are left in luminous opposition.

It is to the painter's decisive use of these preparatory tints, and his perfect knowledge of the result which the superimposed tint is to produce, that his colouring owes a great part of its effect. [I. 56.]

57. VENICE: RIVA DEGLI SCHIAVONI.

In the first twilight,[1] with the bridge over the Rio dell' Arsenale.

The beak of a gondola shoots out from beneath the bridge. I have chosen this sketch chiefly for the sake of this incident; for a gondola is in nothing more striking to a stranger than in the unexpected dart of its beak—apparently by its own impulse (the rower not being seen until the stern of the boat appears)—from under the arch of a bridge, seen as this is in strong light, while the boat's beak is always dark, if not black; and it is interesting to find Turner fixing on this as the leading incident of a composition. [I. 57.]

58. VENICE: BRIDGE ON THE RIVA DEGLI SCHIAVONI.[2]

A companion to the last sketch, only the gondolier is here entering instead of going out. The gondolier's head is rubbed out; the painter evidently sketched his figure as standing, and then remembered that he must have stooped to go under the bridge, and, at the short distance of the boat's stern from it, could not yet have risen. This is part of the expression of swiftness of motion; the boat, which has entered at speed, is always at least ten feet within the bridge before the gondolier can completely rise. [I. No. 58.]

59. VENICE: SAN GIORGIO MAGGIORE.[3]

In a full flushed second twilight. Exquisitely beautiful for tender colour and atmosphere. [I. 59.]

[1] I call the "first" twilight that which immediately precedes the sunset; the "second" twilight, a peculiar flush, like a faint reflection of the sunset, which succeeds the first twilight, after some minutes.

[2] [In Cat. I., "Bridge over the Rio dell' Arsenale."]

[3] [In Cat. I., "The Cemetery and Church of St. Michele di Murano."]

60.[1] VENICE: ENTRANCE TO GRAND CANAL.

Afternoon. Bad weather coming on. [I. 60.]

61. VENICE: STEPS OF THE CHURCH OF THE SALUTE.

The first idea of the engraved picture of "The Grand Canal," and interesting as a vigorous memorandum of the dark-green reflection of the gondola. [I. 61.]

62. VENICE: THE GRAND CANAL, LOOKING BACK TO THE SALUTE.

A study of local colour, showing the strong impression on the painter's mind of the opposition of the warm colour of the bricks and tawny tiles to the whiteness of the marble, as characteristic of Venice. He is not, however, right in this conception. When, in ancient days, the marble was white, the brick was covered with cement and frescoes; and the lapse of time which has caused the frescoes to fall away, has changed the marble to a dark or tawny colour.

The colour of the tiles in this sketch is exactly true, when seen under afternoon sunlight. Painters are apt usually to represent them of too pure a red. [I. 62.]

63. VENICE: THE CASA GRIMANI ON THE GRAND CANAL.

Very careless; but admitted into the series as being one of those used for the materials of the oil-picture of "Shylock," and as showing a different method of study from most of the others. [I. 63.]

64. VENICE: GRAND CANAL. (SUNSET.)

The lower extremity of the Grand Canal at twilight, with the Dome of the Church of San Simeon Piccolo.

A noble sketch; injured by some change which has taken place in the coarse dark touches on the extreme left. [I. 64.]

[1] These next sketches (60–69 inclusive) were on leaves of one drawing-book, apparently consecutive, and made in the course of two or three days. The other Venetian ones were on separate pieces of paper.

65. VENETIAN FISHING BOAT.[1]

I am not certain of the locality of this sketch; but it is a very interesting one in the distinctness and simplicity of its forms. The reason of the great prominence given to the sail of the boat is, that its curved and strong characters may give the utmost possible amount of opposition to the absolutely rectangular outline of the building. The sky is very beautiful. [I. 65.]

66. VENICE: SUBURB.

Moonrise. A highly-finished study, but the locality is here also uncertain. There are so many campaniles in Venice of the class to which this tower belongs, that it is almost impossible to identify one of them under Turner's conditions of mystery, especially as he alters the proportions indefinitely, and makes the towers tall or short just as it happens to suit the sky. [I. 66.]

67. VENICE: CANAL OF THE GIUDECCA.

With the churches of the Redentore and S. Giorgio. Very beautiful. [I. 67.]

68. VENICE: THE GIUDECCA, FROM THE LAGOONS.

That is to say, looking from the lagoon into this great thoroughfare of Venice, the way its current runs. As we are here at the outskirts of the city, and looking towards its centre, we should perhaps say in any other town we were looking "up" the street of it; but the direction of the current must, I suppose, regulate our mode of parlance in Venice. [I. 68.]

69. VENICE: THE GIUDECCA, LOOKING OUT TO FUSINA.

Sunset. The original sketch of the oil-picture of "San Benedetto, looking towards Fusina."[2] [I. 69.]

70. VENICE FROM FUSINA.

Just after sunset. The position of the city is indicated by the touches of white in the Venetian crowd.

[1] [So entitled by Mr. Ruskin in Cat. I. The title now given to the sketch is "Venice, Suburb towards Murano."]

[2] [No. 534 in the National Gallery, described at p. 63 of this volume.]

J.M.W. Turner, R.A. Allen & Co. Sc.

Venice.

From the drawing in the National Gallery.

I cannot make out the long purple object like a wall in the middle distance. But I imagine, from the position of the sun, that the subject is a reminiscence of a return from Torcello towards Venice.[1] The clouds are remarkable as an example of Turner's frequent practice of laying rich colour on a wet ground, and leaving it to gradate itself as it dried, a few subsequent touches being, in the present instance, added on the right hand. Although the boat in the centre seems a mere scrawl, the action of the gondolier (at the left-hand side) is perfectly given in his forward thrust. [I. 70.]

71–100. CONTINENTAL SKETCHES (Later Period).

[*For general note on this series, see under Nos.* 41–50.]

71. SCENE IN THE TYROL: RAVINE AND TOWER.

The twenty sketches which are above selected [51–70] from the series which Turner made at Venice, are generally characterized by a depth of repose, and a delicacy of colour which would cause any one who had not seen other examples of Turner's work to suppose that tranquillity and tenderness were the only characters of nature which the artist would ever care to express. I have, therefore, arranged in immediate sequence upon them some of his mountain drawings, in which force of colour, and energy both of form and effect, might induce us, in like manner, to suppose that these qualities had been the principal objects of his aim throughout his artistical life.

The subject which now introduces us to the Tyrolese defiles is indicated in colour only, without any of the pen-drawing, or elaboration of texture which Turner always gave to the sketches he cared much for. Many such memoranda of colour exist among his loose papers; but their subjects are usually so little defined, that I have only admitted this one into the present series as an example of the class. It is, however, a very interesting one in its simplicity of gradation. It is curious how much of its glow depends on the two rude dashes of green in the bottom at

[1] [The sketch is now identified as "Venice from Fusina."]

the left; and how much of its size and distance on the mere indications of the level bed of the stream in the hollow.

There is, of course, too little detail to admit of the locality being verified, there are hundreds of such places among the Tyrolese Alps. [I. 71.]

72. BRIDGE, ALPINE PASS.[1]

I consider this, take it all in all, the grandest sketch in the whole series,[2] and purpose, therefore, to discover its subject, and then to illustrate it at length. I will say no more of it at present than that it deserves the spectator's closest attention, and the artist's most reverent study. I rather believe the subject to be on the St. Gothard, as the drawing was on a leaf of the book which furnished [the four drawings of Bellinzona], Nos. 41, 44, 46, 47 [in the old numbering].

The white object on the right of the bridge, with the sloping roof, is a gallery built to protect the road from an avalanche. [I. 72.]

73. THE VIA MALA.[3]

This, next to No. 72, is the noblest study in the series,[4] displaying all Turner's power of modulation in subtle colours, and all his power of drawing, in the work in the rocks. In certain conditions of granitic rock, one of the chief characters of its water-worn mass is to divide into steps,—not long and continuous, as in limestones, but in narrow vertical bands or columns,—of which two are seen here in the high precipice on the right, and another has been taken possession of by the small secondary stream, whose undulations over the steps of it, exquisitely drawn and touched with blue reflections of the sky, are seen in the middle of the grey shadow; the water is hardly traceable above, its own spray forming a visible mist where the sun strikes, and hiding the

[1] [Called in Cat. III. "The Red Gorge."]

[2] [*i.e.* the series of 100 drawings first arranged by Mr. Ruskin: see p. 104.]

[3] [In Cat. I., "Fortress"; in Cat. III., "Via Mala."]

[4] [*i.e.* the series of 100 drawings first arranged and catalogued by Mr. Ruskin: see p. 104.]

stream. His strong sense of such granitic structure in this particular rock is shown chiefly by the pencilling along the edge of the farthest precipice, where sloping lines, in an almost equi-distant succession, indicate the jags of the cliff at its most exposed angle: I have no doubt that if Turner had ever realized this, he would have completely developed this structure through the mist, though he could not do so in his sketch without making that part of it inharmoniously conspicuous.

I was obliged, in mounting this drawing, just to catch its lower edge and no more; for Turner had actually used the white jags at the margin of the paper as part of the expression of the foam. As a composition, the drawing is remarkable for containing the utmost expression of height which it is possible to get at the given distance, and in the given space. Required to show a vertical rock so near, that a castle, on the farthest edge of it, shall show its tiles and windows—you cannot possibly make it look higher than Turner has. The way in which he has done this too is specially interesting, because it contains so point blank a denial of the common idea that yellow is an approaching colour and blue a retiring one; the foreground being here wholly blue, and the farthest mass the strongest yellow. [I. 74.]

74. Alpine Village under Precipice.[1]

I do not know the subject of this sketch; but there is enough detail to enable me to make it out some day; it follows at present sufficiently well in our series, as an expression of the look of the grey villages on the higher Alps in the midst of the stony débris of their passes. A considerable torrent descends under two bridges, between the miles on the right; and the breadth of effect in the half grey, half rosy light which touches the village is very beautiful.

I have no doubt that this study was made on the same journey as No. 47, though I found it in another parcel; but it is not, I think, any Allée Blanche or Col de Ferret village. [I. 73.]

[1] [In Cat. I., "Village in the Higher Alps"; not included in III.].

75. Approach to the Splügen Pass.

We descend to Coirè, and look back from near Ragatz to the higher hills.

Very remarkable as an example of Turner's occasional delight in a perfectly straight road seen for four or five miles of its length at once. He realized this sketch at his own choice with great care; the drawing is now [1857] in the possession of Mr. Munro.[1] [I. 75.]

76. Alpine Pass, with Cascade and Rainbow.[2]

I am not sure where we are; but certainly on a good road, and in a comfortable chaise. The pen drawing under the rainbow, where the road curves down the hill, is very free and beautiful; and the heap of stones at the top of the waterfall, on the left, one of the best bits of sketching in this series. [I. 76.]

77. Alpine Fortress and Torrent.[3]

Another subject which temporarily embarrasses me; but it is clearly a recognizable one, and of considerable interest; the fortress walls on the right being grand, and the city, or opposite citadel, of great extent. As a drawing, it is a valuable lesson in composition; if you hide the black timbers above the river with your hand, the fortress immediately becomes thin and flimsy; but when the lines of the timber are put in, as you can see through them everywhere, the fortress walls become instantly firm and solid by the contrast. [I. 77.]

78. River Scene, with Château.

An example of Turner's slightest work in his grandest temper. There is no laziness and no failure; but intense haste and concentration of power; every line and

[1] [The drawing in question, long coveted by Mr. Ruskin (see "Præterita," vol. ii. ch. iv.), was presented to him by a number of his friends in May 1878. It is described in his "Notes on his Water-Colours by Turner," see p. 405 of this volume. A photogravure of it is given in vol. ii. of "Turner and Ruskin."]

[2] [In Cat. I., "Descent from the Alps"; not included in III.]

[3] [In Cat. I., "River Scene, with Fortress."]

blot being of value. Note, for instance, the use of the thin white touches through the grey of the river, and of the touches out in the distance, which actually create the stream out of nothing. The truth of the radiating lines in the dark rock on the left, and the noble curves of the fortress on the right from its vertical wall, would need an essay of several pages and the help of many diagrams, to illustrate properly. [I. 78.]

79. FORTRESS AND TORRENT.[1]

I have arranged these unknown scenes together, merely because they belong to one class of scenery, and are all studies in Turner's best method of work. I fear that the localities of some may be hardly ascertainable; but the reader may be assured that they are all studies from real places, and I shall be grateful for any hint and help which travellers may be able to give me, leading to their identification. [I. 79.]

80. ALPINE SCENE: VILLAGE AND BRIDGE.[2]

The grandest subject, if we include quality and picturesqueness as elements of grandeur, in all the series.[3] I wish I knew where it is, and who the baron was who first perched himself on that overhanging rock on the left. I hope to illustrate this drawing at length, as well as Nos. 72 and 78. [I. 80.]

81. MARTIGNY AND CHÂTEAU.

So I believe at least: but the pencil marks in the ruin are not so conclusive as I should like to have them.

The excessive haste with which the colour has been thrown on the sketch, not in the least coinciding with the pencil outlines, and yet the subtlety of the effects wrought as the wash was laid on, render this memorandum very interesting. [I. 98.]

[1] [In Cat. I., "River Scene: Evening."]
[2] [In Cat. I., "Scene in the Tyrol"; in III., "Miner's Bridge."]
[3] [*i.e.* the series of 100 drawings first arranged by Mr. Ruskin; p. 108.]

82. VILLAGE AND CASTLE ON THE RHINE.[1]

Far inferior to No. 48, this is still of great beauty and interest, remarkable chiefly for the extent of space in the calm water on the right, attained with hardly any labour. Turner has got into some scrape which provoked him excessively as he drew the nearest wall of the fortress, the paper being there deeply dented with his knife as he effaced the work; these indentations produce a slight shadow, which gives part of the effect to the drawing; if the paper were smoothed by being mounted, the intention of the painter would be lost in that part of the drawing. [I. 82.]

83. BADEN (SWITZERLAND), LOOKING SOUTH.[2]

This is a very interesting composition, owing to the way in which the yellow foreground turns the river, while it carries down its principal lines. Hide the two figures and scratched lines at the bottom, and see how the space and length of river are lost. Note the fearless straight lines of road or terrace in the further hill, leading the eye to the grey bridge which was to be the point of the whole. [I. 83.]

84. BELLINZONA, FROM THE ROAD TO LOCARNO.

This beautiful drawing belongs to another series, and has no connection in point of time with the group we have just reviewed.[3] I do not know when this drawing was executed, but it was shown by Turner, among others, in the year 1842, and was realized for Mr. Munro in 1843; but the realization was not equal to the sketch. [I. 48.]

[1] [In Cat. I., "Scene with City and Fortress." The note in that catalogue begins, "Far inferior to the last"; *i.e.* the present No. 48, which was then No. 81.]

[2] [So identified in Cat. III. Cat. I. here reads: "The next eight subjects are from two towns, I believe in eastern Switzerland, but they will be quite easily identified," and describes the drawings now numbered 33, 49, 85, 86, 87, 88, 89, 90, but gives no titles.]

[3] [*i.e.* a group of Bellinzona drawings included in the hundred first arranged by Mr. Ruskin. Among them are three now on view, Nos. 764, 765, and 772.]

85. BADEN (SWITZERLAND), LOOKING NORTH.

We arrive at the town, but, before entering it, walk a little way to the other side of the bridge gate, in order to sketch its towers in their galleried group under the fortress.

I do not know a more careful outline drawing of Turner than this. [I. 85.]

86. RHEINFELDEN, LOOKING ACROSS THE RHINE.[1]

The united breadth and tenderness of this slight suggestion of a noble subject render it to my mind very interesting. The clear look of the distant mountain range is rare in Turner's work at this period; but the same clearness of effect occurs in the following series of studies, Nos. 87–89. [I. 86.]

87. RHEINFELDEN, LOOKING UP THE RHINE.

The same town from the other side of its bridge gate. Nobly composed. Note the use of the distant grey mountain range in binding the white houses together into a mass. [I. 87.]

88. RHEINFELDEN, FROM THE END OF THE BRIDGE.

The same town from the approach to the bridge. A beautiful instance of serpentine continuity in composition; beginning with the red figures, the line of it winds over the bridge, back to the left in the town, up to the right by the first wall—then away to the left down into the dark shadow of the river, and returns up to the right along the mountain range, to their utmost summit. Hide the red figures which are added to the serpent to form its head, and see how the composition loses. [I. 88.]

89. RHEINFELDEN: THE COVERED BRIDGE.

Exquisitely beautiful. A separate study of the little fishing house which occurs in the great view, No. 87.

[1] [In Cat. I., no title; see footnote 2, p. 118. The note in that catalogue begins, "General views of the second of the two towns. The united," &c.]

The piece of building on the left, between the bridges, is peculiarly massive and grand. [I. 89.]

90. RHEINFELDEN: ENTRANCE TO THE COVERED BRIDGE.[1]

Entrance to the town over the bridge. I have only framed it as a completion of the series of views of this city. It is a thoroughly bad sketch (for Turner); every way slovenly and substanceless. [I. 90.]

91. LAUSANNE, LOOKING EAST.[2]

Careful and beautiful; and very characteristic of Turner's way of getting views of things which nobody else would have thought of. The foreground appears to be one of the narrow paths through the vineyards,—steps on the right going down to other terraces. The green hill beyond is the ridge which the Geneva road descends, between two rows of trees which Turner has carefully indicated. Beyond this, again, is the blue outline of the Dent d'Oche on the other side of the lake. The character of the quaint Swiss roof of the cathedral tower is admirably rendered on the left. [I. 91.]

92. LAUSANNE, LOOKING EAST FROM THE TERRACE.[3]

We have here the avenue itself which was in the distance of the last subject, — a carriage and four driving down on the left, one postillion only, in the foreign fashion; the cathedral is seen through the trees, and the outline line of the Mont Combin in the distance beyond the lake. The walk in front of us is one of the favourite resorts of the townspeople; a nurse with two children is sketched on the left. [I. 92.]

[1] [The series of Turner's sketches at the Swiss Baden and Rheinfelden, Nos. 83-90, are referred to in "Modern Painters," vol. v. pt. ix. ch. xi. § 30 *n.* Mr. Ruskin went to Rheinfelden immediately after arranging the Turner sketches in the National Gallery, and made drawings of his own, "with servile accuracy," in order to trace the exact modifications made by Turner in composing his subjects. The upper sketch in Plate 82 of "Modern Painters" is of No. 87 in this collection; the lower is of the same view as that in No. 89.]

[2] [In Cat. I., "The Valley between the Lower and Higher Towns."]

[3] [In Cat. I., "The Promenade of Lausanne."]

93. LAGO MAGGIORE, FROM NEAR MAGADINO.[1]

This wonderful study, one of the most perfect in the series, is done on paper as thin as that of a bank-note. Note how the vermilion on the rocks in the torrent, in the lowest left-hand corner, gives sunshine to all the mass of warm colour in the rest of the foreground. A flock of sheep are passing the bridge; and the Ticino zigzags irregularly through the plains below, leaving logs of pine scattered on its sand-banks.

Every way admirable and instructive. [I. 93.]

94. MOUNTAINS OF BELLINZONA FROM MAGADINO.[2]

At Magadino the steamer is waiting for us to take us down Lago Maggiore to Sesto Calende.

This study is drawn on the same thin paper as No. 93, and yet the drawing of the distant mountains is more complete than in any other of the hundred sketches.[3]

I can find no memoranda made lower down, on the Lago Maggiore, nor at Milan, nor at Verona, so that we must go on to Venice without any further pause.[4] [I. 50.]

95. THE LAKE OF GENEVA AND DENT D'OCHE (SUNSET), FROM ABOVE LAUSANNE.

Out and out the worst sketch in the whole series;[5] disgracefully careless and clumsy, but too beautiful in subject to be left out. Interesting also in its noticing of the long cypress-like lines of reflection, cast down so unaccountably from the crags. I am nearly certain Turner made the sketch on account of the curious echo which these reflections give to the cypresses. [I. 95.]

96. THE RIGI AT DAWN.

We might imagine many excursions in the neighbourhood of Lucerne, before we exhausted Turner's sketches

[1] [In Cat. I., "The Approach to Lago Maggiore from Bellinzona."]
[2] [In Cat. I., "Head of the Lago Maggiore."]
[3] [*i.e.* in the group of an imaginary tour. See p. 108.]
[4] [See Nos. 51-70.]
[5] [*i.e.* of the hundred first arranged by Mr. Ruskin, see p. 108.]

there; I have therefore only chosen five more[1] from about 30 executed between 1840 and 1843. This one is of Mont Rigi, seen from the windows of his inn, "La Cygne," in the dawn of a lovely summer's morning; a fragment of fantastic mist hanging between us and the hill. Realized for his own pleasure in 1842. The drawing is in the possession of Mr. Munro.[2] [I. 31.]

97. ARTH, FROM THE LAKE OF ZUG.

We sleep at Arth, and are up, and out on the lake, early in the morning; to good purpose. The sun rises behind the Mythens, and we see such an effect of lake and light, as we shall not forget soon.

Elaborate and lovely. Realized for Mr. Munro in 1843.[3] [I. 28.]

[1] [*i.e.* for the first selection of one hundred drawings. Several more are now exhibited: see Nos. 651, 658, 670, 674, 675, 704, 705, 769, 834. I am unable to identify in the National Gallery the three thus described in Cat. I:—

32. BRUNNEN, FROM LAKE LUCERNE.
We arrive at Brunnen early in the morning, and see the Two Mythens above Schwytz, in clear weather this time.
Very elaborate and beautiful, the dark slope of the hills on the right especially. Note the value of the little violet touch of light behind their central darkest ridge. Realized for me in 1845.

33. LAKE LUCERNE.
The upper reach of it, looking towards Tell's Chapel, from the hill above Brunnen.
The delicate, light, and sharply-drawn clouds of this sketch are peculiarly beautiful, and it was realized by Turner in 1842, with great care. The drawing is in the possession of Mr. Munro.

34. LAKE LUCERNE.
The lower reach of it, looking from Brunnen towards Lucerne. A careless sketch; but realized very beautifully for Mr. Windus, in 1845. The drawing has since been engraved.]

[2] [The drawing in question is the "Dark Rigi" referred to in the epilogue to Mr. Ruskin's "Notes on his Water-Colours by Turner," see p. 364 of this volume. It is now in the collection of C. A. Swinburne, Esq.; a photogravure of it is given in vol. ii. of "Turner and Ruskin."]

[3] [Afterwards in Mr. Ruskin's collection, No. 64 in his exhibition of Turner water-colours, see pp. 340, 365 of this volume. An engraving of the finished drawing is given in vol. v. of "Modern Painters" (Plate 87); some considerable alterations are introduced. The Zug was a companion drawing to the Goldau, for which also the sketch is in this collection, No. 98. "The Lake of Zug, which ripples beneath the sunset in the Goldau, is lulled in the level azure of early cloud; and the spire of Arth, which is there a dark point at the edge of the golden lake, is, in the opening light, seen pale against purple mountains. The sketches for these two subjects were, I doubt not, made from the actual effects of a stormy evening, and

98. GOLDAU: LAKE OF ZUG IN THE DISTANCE.

The bad weather comes on;[1] but we persist in our excursion; and, after getting very wet at Schwyz, are rewarded by seeing the clouds break as we reach the bridge of Goldau, and reveal the Lake of Zug under a golden sky.

Realized for me in 1843.[2]

99. FLUELEN, LAKE OF LUCERNE.

We sleep at Fluelen; and, going out for our usual walk before breakfast, find the effect of morning mist on the lake quite enchanting.

The blue touches in the foreground indicate the course of the river to the lake, through its marshy delta.

The massy square building is a large private house, almost a tower, and perhaps in the shell of its walls ancient; but Turner has much exaggerated its elevation.

the next following daybreak; but both with earnest meaning. The crimson sunset lights the valley of rock tombs, cast upon it by the fallen Rossberg; but the sunrise gilds with its level rays the two peaks which protect the village that gives name to Switzerland; and the orb itself breaks first through the darkness on the very point of the pass to the high lake of Egeri, where the liberties of the cantons were won by the battle-charge of Morgarten."—*Modern Painters*, vol. v. pt. ix. ch. xi. § 31 *n.*]

[1] [In Cat. I. another sketch of Lucerne was described, preceding this. The note was as follows:—

> 26. LUCERNE, LAKE.
>
> Having set out for an excursion among the hills, we sleep at Brunnen, and are sorry to find, next morning, on walking down to the quay, that bad weather is coming on; the lake looking very hazy, and mischievous clouds forming under the Rothstok, on the right hand.

The sketches of the Lake of Lucerne are very numerous. I am unable to identify the one just described.]

[2] [The drawing in question was No. 65 in Ruskin's exhibition of his water-colours by Turner, see pp. 340, 365 of this volume. A photogravure of it is given in vol. ii. of "Turner and Ruskin." It was also engraved, by J. Cousen, in vol. iv. of "Modern Painters." The drawing is there described and discussed at length (pt. v. ch. xviii.). The scene is that of the rocky valley caused by the fall of the Rossberg. Turner has chosen his position on some of the higher heaps of ruin, looking down towards the Lake of Zug. The spire of the tower of Arth is seen in the distance.]

Realized for Mr. Munro in 1845.[1] The subject was one very dear to Turner, he having made one of his earliest and loveliest drawings (of great size also), for Mr. Fawkes of Farnley, from this very shore. [I. 37.]

100. PASS OF THE ST. GOTHARD: FIRST BRIDGE ABOVE ALTDORF.[2]

Fine things in the way of precipices and pines at this part of the road, as far as we can see them from under an umbrella. This sketch was realized by Turner for me in 1845; but I having unluckily told him that I wanted it for the sake of the pines, he cut all the pines down, by way of jest, and left only the bare red ground under them. I did not like getting wet with no pines to shelter me, and exchanged the drawing with Mr. Munro for the realization of No. 99 [I. 39.]

[1] [The drawing made for Mr. Munro was subsequently acquired by Mr. Ruskin, in exchange with Mr. Munro for the drawing made from No. 100. It was No. 70 in his exhibition of Turners, see p. 343 of this volume. It was sold at Christie's in 1882 with other Turner drawings from Ruskin's collection.]

[2] [In Cat. I., "Scene on the St. Gothard." This drawing, as originally arranged, followed No. 773, the note on which describes a misty morning. Accordingly the note here began, "And certainly, before we have much passed Altorf, it comes on to rain to purpose." This drawing was followed in Cat. I. by one (now at Oxford) thus described :—

40. THE PASS OF FAIDO.

We cross the St. Gothard in rain, very uncomfortably, the weather not beginning to clear till we are nearly half-way down the Italian side, close to Faido, when the sun comes out on the brown stones of the Ticino's bed in a most satisfactory manner; the Ticino is swollen with rain, and threatens in many places to carry the road away, though its waters are still pure, having nothing but gneiss and granite to dash over.

This was a favourite sketch of Turner's. He realized it for me in 1843, with his fullest power; and the resultant drawing is, I believe, the greatest work he produced in the last period of his art. It is edited, and copiously analyzed, in the fourth volume of "Modern Painters."

By comparison of the etching with this sketch, it will be seen that the foreground on the right-hand side is much altered. In this sketch the turn of the road, and pillar at the angle of the wall, are drawn as they exist in reality; in the drawing a piece of road is introduced from a study of Turner's, made on the St. Gothard at least thirty years previously. The warm colour given to the rocks is exactly right; they are gneiss, with decomposing garnets, giving them the brightest hues of red and yellow ochre.]

101–124. STUDIES FOR "RIVERS OF FRANCE" (1833–1835).

Finest colour on grey. Twenty-five rapid studies in colour on grey paper. Of his best late time, and in his finest manner, giving more conditions of solid form than have ever been expressed by means at once so subtle and rapid. [III. Group XVIII. *These studies should be compared with the drawings of the Seine done for the engravers, Nos.* 126–160. *For a further note on the drawings of this style and period, see under No.* 52 *in the Ruskin Turners, p.* 334 *of this volume.*]

101. ON THE SEINE, NEAR JUMIÈGES.[1]

102. ON THE SEINE.[2]

103. HEAVY BARGES IN A GUST.

104. LIGHT TOWERS OF THE HÉVE.

Lovely (invaluable as a practice copy). [*The Ruskin Cabinet at Whitelands College*, No. 53.]

105. SHOAL ON THE SEINE.

106. HAVRE.

107. HAVRE.

108. HARFLEUR.

109. AMIENS?

110. HARFLEUR.

111. CHERBOURG.

112. CHERBOURG.

113. HARFLEUR.

114. ROUEN.

115. THE GRAY CASTLE.

[1] [Cat. III., "Full Sails on Seine."]
[2] [Cat. III., "The Breeze beneath the Coteau."]

116. NANTES: LOIRE.

117. NANTES: LOIRE.

118. ANGERS.

119. BEAUGENCY: LOIRE.

120. BEAUGENCY: LOIRE.

121. CHÂTEAU DE BLOIS: LOIRE.

Superb. [*The Ruskin Cabinet at Whitelands College*, No. 52.]

122. CHÂTEAU HAMELIN: LOIRE.

123. ? [TOWN ON A RIVER].

124. ? [RIVER, BRIDGE, AND FORTIFICATIONS].

125. TOURS?—THE SCARLET SUNSET.

This last magnificent drawing belongs properly to the next group [*i.e.* Nos. 176–200], which is almost exclusively formed by drawings in which the main element is colour, at once deep and glowing. [III. p. 49.]

126–160. THE SEINE (1834–1835).

[*This group consists of drawings made for the illustrated book "Turner's Annual Tour," of which the two later volumes, published in* 1834 *and* 1835, *had as sub-title "Wanderings by the Seine." The work was projected by Charles Heath, a publisher, in conjunction with Turner. "It was part of the bargain between Turner and Heath that the original drawings which were made for the engravers should remain the property of the artist. Mr. Armytage, the engraver of three of the series, informs me that when full of apologies for being behind-hand, he called upon Turner to submit to him proofs of his completed plates, the great man was much more anxious about the safe return of his drawings than their successful translation"*

(*Marcus B. Huish:* "*The Seine and the Loire*," 1890, *p. viii.*). "*Turner's Annual Tour*" *for* 1833 *was* "*Wanderings by the Loire.*" *The total number of published drawings was* 62. *Of these* 35 *are now at Trafalgar Square. Of the Loire drawings, several were presented by Mr. Ruskin to Oxford. They now hang in the University Galleries. Some of Turner's slighter sketches and memoranda made on the Loire are in the National Collection, see* e.g. *Nos.* 116–124. *For further remarks on Turner's* "*Rivers of France*," *see Mr. Ruskin's* "*Notes on his Drawings by Turner*," *No.* 52, *p.* 334 *of this volume.*]

Of all foreign countries Turner has most entirely entered into the spirit of France; partly because here he found more fellowship of scene with his own England; partly because an amount of thought which will miss of Italy or Switzerland will fathom France; partly because there is in the French foliage and forms of ground much that is especially congenial with his own peculiar choice of form. To what cause it is owing I cannot tell, nor is it generally allowed or felt; but of the fact I am certain, that for grace of stem and perfection of form in their transparent foliage, the French trees are altogether unmatched; and their modes of grouping and massing are so perfectly and constantly beautiful, that I think, of all countries for educating an artist to the perception of grace, France bears the bell; and that not romantic nor mountainous France, not the Vosges, nor Auvergne, nor Provence, but lowland France, Picardy and Normandy, the valleys of the Loire and Seine, and even the district, so thoughtlessly and mindlessly abused by English travellers as uninteresting, traversed between Calais and Dijon; of which there is not a single valley but is full of the most lovely pictures, nor a mile from which the artist may not receive instruction; the district immediately about Sens being perhaps the most valuable, from the grandeur of its lines of poplars, and the unimaginable finish and beauty of the tree forms in the two great avenues without the walls.

Of this kind of beauty Turner was the first to take cognizance, and he still remains the only, but in himself the sufficient, painter of French landscape. . . . The drawings made to illustrate the scenery of the Rivers of France supply instances of the most varied character.—"Modern Painters," vol. i. pt. ii. sec. i. ch. vii. § 41.

126. HARLEUR.

127. QUILLEBŒUF.

[Mr. Ruskin notices in this drawing Turner's rendering of the peculiar action of recoiling waves:—] Their leap is not a preparation for breaking, neither is it caused by their meeting with a rock. It is caused by their encounter with the recoil of the preceding wave. When a large surge, in the act of breaking, just as it curls over, is hurled against the face either of a wall or of a vertical rock, the sound of the blow is not a crash, nor a roar, it is a report as loud as, and in every respect similar to, that of a great gun, and the wave is dashed back from the rock with force scarcely diminished, but reversed in direction; but it now recedes from the shore, and at the instant that it encounters the following breaker, the result is the vertical bound of both which is here rendered by Turner. Such a recoiling wave will proceed out to sea through ten or twelve ranges of following breakers, before it is overpowered. The effect of the encounter is completely and palpably given in the Quillebœuf, in the Rivers of France. It is peculiarly instructive here, as informing us of the nature of the coast, and the force of the waves, far more clearly than any spray about the rocks themselves could have done.—*Modern Painters*, vol. i. pt. ii. sec. v. ch. iii. § 34.

128. BETWEEN QUILLEBŒUF AND VILLEQUIER.

[Of this beautiful drawing, Mr. Huish points out that "in making a sketch of the flotilla of steam-tug and vessels coming down stream, Turner unconsciously obtained a

first idea for his picture of the *Téméraire*."—*The Seine and the Loire.*]

129. CAUDEBEC.

One of "the finest drawings in the room" ["Notes on the Turner Collection," 5th ed. p. v. Mr. Ruskin elsewhere refers to this drawing as a fine instance of almost every fact in the form of "the inferior mountains":—] We have in it, first, the clear expression of what takes place constantly among hills; that the river, as it passes through the valley, will fall backwards and forwards from side to side, lying first, if I may so speak, with all its weight against the hills on the one side, and then against those on the other; so that, as here it is exquisitely told, in each of its circular sweeps the whole force of its current is brought deep and close to the bases of the hills, while the water on the side next the plain is shallow, deepening gradually. In consequence of this, the hills are cut away at their bases by the current, so that their slopes are interrupted by precipices mouldering to the water. Observe, first, how nobly Turner has given us the perfect unity of the whole mass of hill, making us understand that every ravine in it has been cut gradually by streams. The first eminence, beyond the city, is not disjointed from, nor independent of, the one succeeding, but evidently part of the same whole, originally united, separated only by the action of the stream between. The association of the second and third is still more clearly told, for we see that there has been a little longitudinal valley running along the brow of their former united mass, which, after the ravine had been cut between, formed the two jags which Turner has given us at the same point in each of their curves. This great triple group has, however, been originally distinct from those beyond it; for we see that these latter are only the termination of the enormous even slope, which appears again on the extreme right, having been interrupted by the rise of the near hills. Observe how the descent of the whole series is kept gentle and subdued, never suffered to become steep except where it has been cut away by the river, the sudden precipice caused by which is exquisitely marked in the last two promontories, where they are

defined against the bright horizon: and, finally, observe how, in the ascent of the nearest eminence beyond the city, without one cast shadow or any division of distances, every yard of surface is felt to be retiring by the mere painting of its details, how we are permitted to walk up it, and along its top, and are carried, before we are half-way up, a league or two forward into the picture. The difficulty of doing this, however, can scarcely be appreciated except by an artist.—*Modern Painters*, vol. i. pt. ii. sec. iv. ch. iii. § 20.

130. La Chaise de Gargantua.[1]

[Here] we have the still water, lulled by the dead calm which usually precedes the most violent storms, suddenly broken up by a tremendous burst of wind from the gathered thunder-clouds, scattering the boats, and raising the water into rage, except where it is sheltered by the hills.—"Of Water as painted by Turner," *Modern Painters*, vol. i. pt. ii. sec. v. ch. iii. § 14.

131. Rouen, looking up River.

132. Rouen, looking down River.

133. Rouen Cathedral.

I may refer for general illustration of Turner's power as an architectural draughtsman to the front of Rouen Cathedral. . . . I know nothing in art which can be set beside it for overwhelming grandeur and simplicity of effect, and inexhaustible intricacy of parts.—*Modern Painters*, vol. i. pt. ii. sec. vi. ch. ii. § 1.

134. Lillebonne.

[The castle, memorable as the residence of William the Conqueror, occupies the centre of the drawing.]

135. Lillebonne.

[The remains of the Roman Theatre in the foreground.]

[1] [Near Duclair is a curiously formed rock, in the shape of a seat, which gives its name to this view. Turner lights up the seat with a flash of lightning.]

J M W Turner, R.A

Allen & Co Sc

Caudebec

From the drawing in the National Gallery

136. PONT DE L'ARCHE.

137. CHÂTEAU GAILLARD, FROM THE EAST.

["It is said that when Mr. Ruskin, in going through the Turner drawings which were left to the nation, came across this one, he exclaimed, 'Here's a gem that's worth a thousand pounds.'"—*M. B. Huish: "The Seine and Loire."*]

138. BETWEEN MANTES AND VERNON.

139. MANTES.

140. THE BRIDGE OF MEULAN.

141. PARIS: VIEW FROM THE BARRIÈRE DE PASSY.

142. PARIS: THE PONT NEUF.

143. PARIS: HÔTEL DE VILLE AND PONT D'ARCOLE. (DOG-MARKET IN FOREGROUND.)

144. PARIS: THE FLOWER-MARKET AND THE PONT AU-CHANGE.

145. ST. DENIS.

[Mr. Ruskin in a comparison between Turner's skies and those of preceding painters, refers thus to this drawing:—] The large white circle of the slow moon is lifted up among the barred clouds, step by step, line by line; star after star she quenches with her kindling light, setting in their stead an army of pale, penetrable, fleecy wreaths in the heaven, to give light upon the earth, which move together, hand in hand, company by company, troop by troop, so measured in their unity of action, that the whole heaven seems to roll with them, and the earth to reel under them. — *Modern Painters*, vol. i. pt. ii. sec. iii ch. iv. § 33.

146. ST. GERMAINS.

[The original study of this view is No. 575 (*c*).]

147. BRIDGES OF ST. CLOUD AND SÈVRES.

148. ST. CLOUD FROM SÈVRES (BRIDGE OF SÈVRES).

["One of the most exquisite of the collection. Mr. Ward, who has frequently copied it, considers it a perfect marvel how Turner obtained certain of the effects which it contains—effects which can, in copying, be imitated only by laborious stippling, but which the artist secured by a wash, the result of which could not have been apparent until it was dry."—M. B. Huish: *The Seine and the Loire.*]

149. MELUN.

150. TROYES.

151. CHÂTEAU GAILLARD (VIGNETTE).

Black figures and boats, points of shade; sun-touches on castle, and wake of boat, of light. See how the eye rests on both, and observe how sharp and separate all the lights are, falling in spots, edged by shadow, but not melting off into it.—"Of Truth of Chiaroscuro," *Modern Painters*, vol. i. pt. ii. sec. ii. ch. iii. § 13.

[This view is of the castle from the south: it bears as a title in Turner's handwriting, "Ferry of Petit Andylys," *i.e.* Le Petit Andely, near which the ruins of the castle are situated.]

152. TANCARVILLE.

153. VERNON.

[Mr. Ruskin refers to this drawing as an instance of Turner's careful observation in recording local agitation in water:—] Caused here by the large water-wheels under the bridge; not, observe, a mere splashing about the wheel itself, this is too far off to be noticeable, so that we should not even have known that the objects beneath the bridge were water-wheels, but for the agitation recorded a quarter-of-a-mile down the river, where

its current crosses the sunlight.—*Modern Painters*, vol. i. pt. ii. sec. v. ch. iii. § 15.

154. TANCARVILLE AND QUILLEBŒUF.

155. JUMIÈGES.

A rendering by Turner of Copley Fielding's particular moment, and the only one existing, for Turner never repeats himself. One picture is allotted to one truth; the statement is perfectly and gloriously made, and he passes on to speak of a fresh portion of God's revelation. The haze of sunlit rain of this most magnificent picture, the gradual retirement of the dark wood into its depth, and the sparkling and evanescent light which sends its variable flashes on the abbey, figures, foliage, and foam, require no comment; they speak home at once.—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iv. § 12.

156. THE LANTERNE OF ST. CLOUD.

157. HAVRE: SUNSET IN THE PORT.

158. HAVRE: TWILIGHT OUTSIDE THE PORT.

159. HONFLEUR.

It is interesting to compare with this work such hills as those of Claude, on the left of the picture No. 260 in the Dulwich Gallery. There is no detail nor surface in one of them; not an inch of ground for us to stand upon; we must either sit astride upon the hedge, or fall to the bottom. I could not point to a more complete instance of mountain calumniation; nor can I oppose it more completely, in every circumstance, than with the Honfleur of Turner; in which there is not one edge or division admitted, and yet we are permitted to climb up the hill from the town, and pass far into the mist along its top, and so descend mile after mile along the ridge to seaward, until without one break in the magnificent unity of progress, we are carried down to the utmost horizon. And contrast the brown paint of

Claude, which you can only guess to be meant for rock or soil because it *is* brown, with Turner's profuse, pauseless richness of feature, carried through all the enormous space; the unmeasured wealth of exquisite detail, over which the mind can dwell, and walk, and wander, and feast for ever, without finding either one break in its vast simplicity, or one vacuity in its exhaustless splendour.—*Modern Painters*, vol. i. pt. ii. sec. iv. ch. iii. § 22.

160. LIGHT TOWERS OF THE HÉVE (VIGNETTE).

161–175. RIVERS OF ENGLAND (1824).

This most valuable group consists of fifteen[1] *finished drawings, which always remained in Turner's possession, he refusing to sell separately, and the public of his time not caring to buy in mass. They were made for publication by engraving; and were skilfully engraved; but only in mezzotint. They are of the highest quality, in so far as work done for engraving can be, and all finished with the artist's best skill.* [III. Group XIV.] *The Okehampton* (165), *Norham* (175), *and More Park* (168), *are consummate examples.* ["Notes on the Turner Collection," Pref.]

161. THE MEDWAY. STANGATE CREEK.

162. THE DART. TOTNES.

163. THE DART. DARTMOUTH WOODS.

Wordsworth has given us, in two lines, the only circumstances under which rays can ever appear to originate in the orb itself:—

> "But rays of light,
> Now *suddenly* diverging from the orb
> *Retired behind the mountain tops or veiled*
> *By the dense air*, shot upwards."

[1] [Two of the series of fifteen were arranged by Mr. Ruskin in a different group. In their place, he included here two which were done by Turner for the "Harbours of England," Nos. 169 and 170.]

Turner has given us the effect magnificently in the Dartmouth.—"Of Truth of Skies," *Modern Painters*, vol. i. pt. ii. sec. iii. ch. i. § 15.

164. THE DART. DARTMOUTH CASTLE.

165. THE OKEMENT. OKEHAMPTON CASTLE.

Perfectly beautiful in every respect; and entirely characteristic of Turner's best work in the central period.[1]

166. THE ARUN. ARUNDEL CASTLE.

167. THE ARUN. ARUNDEL PARK.

168. THE COLNE. MORE PARK.

[Of a copy of this drawing made by Mr. William Ward, Mr. Ruskin wrote:—"Perfection itself in the seizure of the most subtle results of Turner's elaborate and almost microscopic execution in that, and its contemporary drawings."—*Letters to William Ward*, ii. 83.]

169. SCARBOROUGH.

Nothing is so perfectly calm as Turner's calmness; and I know very few better examples of this calmness than the drawing before us, uniting, as it does, the glittering of the morning clouds, and trembling of the sea, with an infinitude of peace in both. . . . Much is owing to the treatment of the distant harbour mouth. In general, throughout nature, Reflection and Repetition are *peaceful* things; that is to say, the image of any object, seen in calm water, gives us an impression of quietness, not merely because we know the water must be quiet in order to be reflective; but because the fact of the repetition of this form is lulling to us in its monotony, and associated more or less with an idea of quiet succession. . . . Understanding this, observe the anxious *doubling* of every object by a visible echo or shadow throughout this picture. The grandest feature of it is the steep distant cliff; and therefore the dualism

[1] [From Cat. II. See note on p. 185, and *cf.* p. 4.]

is more marked here than elsewhere; the two promontories or cliffs, and two pieces below them, being arranged so that the one looks almost like the shadow of the other, cast irregularly on mist. . . . The intenseness of the parallelism would catch the eye in a moment, but for the lighthouse, which breaks the group and prevents the artifice from being too open. Next come the two heads of boats, with their two bowsprits, and the two masts of the one farthest off, all monstrously double, but for the diagonal mast of the nearer one, which again hides the artifice. Next, put your finger over the white central figure, and follow the minor incidents round the beach; first, under the lighthouse, a stick, with its echo below, a little to the right; above, a black stone, and its echo to the right; under the white figure, another stick, with its echo to the left; then a starfish, and a white spot, its echo to the left; then a dog, and a basket to double its light; above, a fisherman, and his wife for an echo; above them, two lines of curved shingle; above them, two small black figures; above them, two unfinished ships, and two forked masts; above the forked masts, a house with two gables, and its echo exactly over it in two gables more; next to the right, two fishing-boats with sails down; farther on, two fishing-boats with sails up, each with its little white reflection below; then two larger ships, which, lest his trick should be found out, Turner puts a dim third between; then below, two fat colliers, leaning away from each other, and two thinner colliers, leaning towards each other; and now at last, having doubled everything all round the beach, he gives one strong single stroke to gather all together, places his solitary white central figure, and the Calm is complete.—[See *The Harbours of England*, pp. 129–133, ed. 1895.]

170. WHITBY.

As an expression of the general spirit of English coast scenery, this must be considered the principal one of the series [The Harbours of England]. Like all the rest, it is a little too grand for its subject; but the exaggerations of space and size are more allowable here than in the others, as partly necessary to convey the feeling of danger conquered by activity and commerce, which

J.M.W.Turner R.A. Allen & Co. Sc

Scarborough.

From the drawing in the National Gallery.

characterizes all our northerly Eastern coast. There are cliffs more terrible, and winds more wild, on other shores; but nowhere else do so many white sails lean against the bleak wild, and glide across the cliff shadows.—[See further, *The Harbours of England*, 1895, p. 117.].

171. THE TYNE. NEWCASTLE.

172. THE AIRE. KIRKSTALL LOCK.

173. THE AIRE. KIRKSTALL ABBEY.

174. THE LOWTHER. BROUGHAM CASTLE.

175. THE TWEED. NORHAM CASTLE.

176–200. EXAMPLES OF FINEST COLOUR ON GREY (Latest Period).

This group is almost exclusively formed by drawings in which the main element is colour, at once deep and glowing. But the consistency of the group is in colour and treatment; and in the uniform determination of the artist that every subject shall at least have a castle and a crag in it—if possible a river; or by Fortune's higher favour—blue sea, and that all trees shall be ignored, as shady and troublesome excrescences. I know scarcely any of their subjects except the Luxembourgs; and have therefore left them in their first rough arrangement; although subjects probably Genovese and South Italian are mixed with others from Germany and the Rhine. In default of locality, I have put here and there a word of note or praise. [III. Group XIX.]

176. RHINE?
(Yellow raft essential.)

177. RHINE?
Too red and yellow. Full of power in form.

178. RHINE?
Delicate and very lovely.

179. RHINE? OR DANUBE?
Very grand.

180. BACHARACH.
Wonderful, but too wild.

181. ROSY CASTLE ON RIVER.
Best quality—all but the white chalk.

182. HEIDELBERG.
Rosy tower and a tree or two! Lovely.

183. RED SUNSET ON A HILL FORTRESS.
Such things *are*, though you mayn't believe it.

184. DINANT. MEUSE.
A mighty one.

185. DINANT.
Bronzed sunset. Firm and good.

186. LUXEMBOURG?
Splendid.

187. LUXEMBOURG?
Forced, and poor.

188. LUXEMBOURG?
Highest quality.

189. LUXEMBOURG?
Supreme of the set, except

190. LUXEMBOURG?
Probably the grandest drawing of this date.

191. LUXEMBOURG?
Too blue and red, but noble.

192. MEUSE.
Admirable, but incomplete.

193. COAST OF GENOA.
Good, but dull.

194. COAST OF GENOA.
Highest quality.

195. ITALIAN LAKE?
Supreme of all, for colour.

196. MARSEILLES.
Splendid, but harsh.

197. RIVIERA?
Fine, but a little hard and mannered.

198. SORRENTO COAST?
Sunset. Lovely.

199. VICO? COAST OF SORRENTO.
The same type: poorer.

200. THE VERMILION PALACE.

201–225. VIGNETTES FOR ROGERS' "ITALY" (1830).

The vignettes to Rogers' "Italy" are of Turner's best time, and contain some of his very best work; the more interesting because, with few exceptions, they are quickly, and even slightly, executed. Whether slight, or carried on to completion, they are in the

highest degree exemplary to the student of water-colour; one only excepted, the "Venice." [*See No.* 391.] [III. Group IX.]

[*For further remarks on these vignettes, see "Notes on the Ruskin Turners," No.* 45, *p.* 331 *of this volume.*]

201. NAPLES.

202. ITALIAN COMPOSITION (PERUGIA?)

[Vignette at p. 168 of Rogers' "Italy," referred to by Mr. Ruskin in illustration of Turner's "Truth of Chiaroscuro":—] Take the beautiful concentration of all that is most characteristic of Italy as she is, at page 168 of Rogers' "Italy," where we have the long shadows of the trunks made by far the most conspicuous thing in the whole foreground, and hear how Wordsworth, the keenest-eyed of all modern poets for what is deep and essential in nature, illustrates Turner . . . :—

"At the root
Of that tall pine, the shadow of whose bare
And slender stem, while here I sit at eve,
Oft stretches towards me like a long straight path,
Traced faintly in the green sward."

—*Modern Painters*, vol. i. pt. ii. sec. ii. ch. iii. § 5.

203. AOSTA.

The vignette of Aosta is perhaps more striking than any other illustration that could be named for its rendering of the perfect parallelism of the lower and smaller peaks with the great lines of the mass they compose.—*Modern Painters*, vol. i. pt. ii. sec. iv. ch. ii. § 5.

204. THE BATTLE OF MARENGO.

[Illustrating "The Descent" from the Great St. Bernard in Rogers' "Italy." Mr. Ruskin refers to this drawing—"one of the noblest illustrations of mountain character and magnitude existing"—as an illustration of Turner's accurate rendering of mountain structure:—] Of the plunging of the hills underneath the plain, of the perfect level and repose of this latter, laid in their arms, and of

the tumultuous action of the emergent summits.—*Modern Painters*, vol. i. pt. ii. sec. iv. ch. i. § 6, ch. ii. § 18.

205. ST. MAURICE.

[Mr. Ruskin placed a copy of this vignette, by Mr. William Ward, in his drawing-school at Oxford, as showing the] "consummate use of water-colour on white paper." "The testing rule for good colour is that you will make the white precious and the black conspicuous. In this vignette, you have the two principles brought out perfectly. You have the white of foaming water, of buildings and clouds, brought out brilliantly from a white ground; and though part of the subject is in deep shadow the eye at once catches the one black point admitted in front." ("Catalogue of Rudimentary Series," p. 17; "Lectures on Landscape," § 73.) "The St. Maurice and the Caudebec are on the whole the finest drawings in the room" (*i.e.* of the few first exhibited to the public: "Notes on the Turner Collection," 1856–57, p. vii).

[Mr. Ruskin calls attention to the beautiful cloud-drawing in the plate made from this vignette, bidding us] "see the mists gather themselves into white towers and stand like fortresses along the promontories, massy and motionless, only piled with every instant higher and higher into the sky."—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iv. § 32; *cf.* vol. v. pt. vii. ch. iii. § 10.

[The sky here, as in many of the "Italy" vignettes, is greatly elaborated in the plate. If the Turner drawings are ever re-arranged in more spacious quarters, specimens of some of the engravings should be exhibited for comparison with the sketches. Sometimes Turner finished the drawings for the engravers very minutely; as in the case of the "Rivers of France." At other times his drawings were intended rather as general instructions, and he completed his work on the plates themselves. Rogers paid Turner not for the drawings, but only for the right to engrave them. In some MS. notes by the Rev. Alexander Dyce to his copy of Rogers' "Italy," now in the South Kensington Museum, he says that Rogers told him, "I paid Turner £5 for each of the illustrations to my two volumes, with the stipulation that the drawings should be returned to him, after they

had been engraved; and the truth is, they were of little value as drawings (!). The engravers understand Turner perfectly, and make out his slight sketches: besides they always submit to him the plates, which he touches and retouches, till the most beautiful effect is produced." The exclamation mark inserted above is mine; but it is true that in the case of the "Italy" vignettes, the plates must be seen as well as the original drawings, to understand to the full the artist's work.]

206. PÆSTUM.

[The lightning which is a feature in the plate is not shown in the drawing.]

207. HANNIBAL CROSSING THE ALPS.

[Illustrating the section "The Alps," in Rogers' "Italy." No. 209 is a sketch which Turner began, but abandoned, for the same subject. His Academy picture, No. 490 in the National Gallery, had been exhibited many years earlier, in 1812.]

208. ISOLA BELLA, LAGO MAGGIORE.

[Vignette to the last section of Rogers' "Italy," "A Farewell." In Whitelands College there is a copy of this vignette by Mr. William Ward gone over by Mr. Ruskin, who says in his Notes to that collection:—] A forenoon's work of Turner's, done between breakfast and lunch; and it is a perfect example of pure water-colour in its simplest and best execution.

209. HANNIBAL CROSSING THE ALPS.

[See note on 207.]

210. THE LAKE OF GENEVA.

The angular outlines and variety of modulation in the clouds above the sail, and the delicate atmosphere of morning into which they are dissolved about the breathing hills, require no comment; but one part of this vignette demands special notice; it is the repetition of the outline of the snowy mountain by the light cloud

above it. . . . Its occurrence here is especially valuable as bearing witness to the thorough and scientific knowledge thrown by Turner into his slightest works. The thing cannot be seen once in six months; it would not have been noticed, much less introduced, by an ordinary artist, and to the public it is a dead letter, or an offence. Ninety-nine persons in a hundred would not have observed this pale wreath of parallel cloud above the hill, and the hundredth in all probability says it is unnatural. It requires the most intimate and accurate knowledge of the Alps before such a piece of refined truth can be understood.—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iii. § 20.

211. HOSPICE OF ST. BERNARD.

[For notes on this drawing, see Mr. Ruskin's "Notes on my own Drawings," p. 404 of this volume. The drawing was largely modified in the engraving. Much was added, especially in the sky; and some things, including the dog, were left out. Mr. Ruskin's note on the cloud effects in the published vignette is given as a footnote.[1]]

212. MARTIGNY: THE "SILVER SWAN."

[Illustrating the section "Marguerite de Tours," in Rogers' "Italy":—

> "And should I once again, as once I may,
> Visit Martigny, I will not forget
> Thy hospitable roof, Marguerite de Tours,
> Thy sign the Silver Swan. Heaven prosper thee."

The figures behind the carriage, rendered with some spirit in the drawing, are omitted in the plate. For a reference to this vignette in connection with the poetry of inns, see "Fors Clavigera," letter 93.]

Wholly a design of the coloured school. Here is a bit of vine in the foreground with purple grapes; the grapes, so far from being drawn or round, are struck in with angular flat spots; but they are vividly purple spots,

[1] [In reference to the sky in this drawing, Mr. Ruskin bids us see "out of the pale blue of the horizon forming and advancing a troop of narrow, dark, pointed vapours," which will cover the sky, inch by inch, with their grey network.—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iv. § 32.]

their whole vitality and use in the design is in their Tyrian nature.—*Lectures on Landscape*, § 53.

213. THE LAKE OF LUCERNE (TELL'S CHAPEL).

[See note on No. 57 in "Mr. Ruskin's Catalogue of his Drawings by Turner," p. 337 in this volume.]

214. FLORENCE.

215. THE LAKE OF COMO.

[Mr. Ruskin refers to this drawing as illustrating "the great principles of cloud form":—] Observe first the general angular outline of the volumes on the left of the sun. If you mark the points where the direction of their outlines changes, and connect those points by right lines, the cloud will touch, but will not cut those lines throughout. Yet its contour is as graceful as it is full of character, toppling, ready to change, fragile as enormous, evanescent as colossal. Observe how, where it crosses the line of the sun, it becomes luminous, illustrating what has been observed of the visibility of mist in sunlight. Observe, above all, the multiplicity of its solid form, the depth of its shadows in perpetual transition; it is not round and swelled, half light and half dark, but full of breaking irregular shadow and transparency, variable as the wind, and melting imperceptibly above into the haziness of the sun-lighted atmosphere, contrasted in all its vast forms with the delicacy and the multitude of the brightly touched cirri. Nothing can surpass the truth of this; the cloud is as gigantic in its simplicity as the Alp which it opposes; but how various, how transparent, how infinite in its organization!—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iii. § 18.

[Notice in the drawing the added pencil outline of the Villa d'Este, as a further instruction to the engraver.]

216. ROME.

The Capitol, Forum, and Arch of Severus, seen through Arch of Titus (brought up half a mile in order to manage it). A (poor) child's funeral passing by the Arch

of Severus.—*The Ruskin Cabinet at Whitelands: "Notes by Professor Ruskin,"* No. 46.

217. VERONA: MOONLIGHT.

218. ST. PETER'S, ROME.

St. Peter's with the castle and bridge of S. Angelo unaltered, but the largeness of dome a little exaggerated. Best central Turner time.—*The Ruskin Cabinet at Whitelands College: "Notes by Professor Ruskin,"* No. 47.

[The sun and sky which appear in the plates of this and the following vignette do not exist in the drawings: see Note on No. 205.]

219. THE CAMPAGNA.

220. THE GARDEN.

A bold composition from materials in Italy. [Frontispiece to Rogers' "Poems." Mr. Ruskin refers to this vignette in illustration of Turner's "Truth of Chiaroscuro:—] Note the drawing of the nearest balustrade on the right. The balusters themselves are faint and misty, and the light through them feeble; but the shadows of them are sharp and dark, and the intervening light as intense as it can be left. And see how much more distinct the shadow of the running figure is on the pavement, than the chequers of the pavement itself.—*Modern Painters*, vol. i. pt. ii. sec. ii. ch. iii. § 5.

221. GALILEO'S VILLA, ARCETRI.

[Illustrating Rogers' lines, and also Milton's:—

"Sacred be
His villa (justly was it called the Gem!)
Sacred the lawn, where many a cypress threw
Its length of shadow, while he watched the stars."—*Rogers.*

Milton visited Galileo, old and blind, a prisoner to the Inquisition in 1638:—

"The broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass, the Tuscan artist viewed
At evening from the top of Fesole."—*Paradise Lost*, i. 286.]

[Mr. Ruskin says in "Modern Painters," that nowhere but in the little vignettes to Rogers' "Poems" has Turner caught the true spirit of Italy. The Villa of Galileo, the nameless composition with stone pines [No. 202], the several villa moonlights [Nos. 217, 223], and the convent compositions in the Voyage of Columbus [Nos. 247, 250], are altogether exquisite (vol. i. pt. ii. sec. i. ch. vii. § 43.). Referring to this vignette, he notices it as an instance of "infinity in the grey skies of Turner":—] In concluding our notice of the central cloud region, I should wish to dwell particularly on those skies of Turner's in which we have the whole space of the heaven covered with delicate dim flakes of gathering vapour, which are the intermediate link between the central region and that of the rain-cloud, and which assemble and grow out of the air; shutting up the heaven with a grey interwoven veil, before the approach of storm, faint but universal, letting the light of the upper sky pass pallidly through their body, but never rending a passage for the ray. We have the first approach and gathering of this kind of sky most gloriously given in the vignette of 'Galileo's Villa,' which is one of the most perfect pieces of feeling . . . extant in art, owing to the extreme grandeur and stern simplicity of the strange and ominous forms of level cloud behind the building (vol. i. pt. ii. sec. iii. ch. iii. § 26).

222. BANDITTI.

[Illustrating "An Adventure" in Rogers' "Italy." This drawing was greatly altered in the plate. The second group of figures on the left was omitted; the waterfall was raised, and woods and hills were shown above the stone bridge.]

223. PADUA: MOONLIGHT. THE CANAL FOR VENICE.

224. TIVOLI. THE TEMPLE OF THE SIBYL.

[A comparison of this drawing with the plate shows that the temple has been very much pinched up in the latter.]

225. AMALFI.

[This is an instance in which the cloud effects, which are a great feature in the plate, were entirely added by the engravers, doubtless under Turner's superintendence: see note on No. 205. Mr. Ruskin's note on the clouds is given as a footnote.[1]]

226–250. VIGNETTES FOR ROGERS' "POEMS" (1834).

[*To this group of the best vignettes belong also Nos.* 220 *and* 397. *Nos.* 391, 392, 393, 394, 395, 396, 398, 399, 400, *and* 577 *are also vignettes for the "Poems," but are of inferior merit: see note below, p.* 289 *of this volume.*] *The best of the vignettes executed in illustration of Rogers' "Pleasures of Memory," "Voyage of Columbus," and other minor poems, are in most cases far more highly finished than those of the "Italy"; but few show equal power, and none the frank sincerity. The two best of all had much in common with the Italian series, and have been placed with it* [*see Nos.* 220 *and* 230]; *but "The Twilight"* (226), *"Greenwich"*

1 "In this drawing we have another and a new case [*cf.* No. 210] in which clouds in perfect repose, unaffected by wind, or any influence but that of their own elastic force, boil, rise, and melt in the heaven with more approach to globular form than under any other circumstances is possible. I name this vignette, not only because it is the most remarkable for the buoyancy and elasticity of inward energy indicated through the most ponderous forms, and affords us a beautiful instance of the junction of the cirrostratus with the cumulus; but because it is a characteristic example of Turner's use of one of the facts of nature, that the edge of a partially transparent body is often darker than its central surface, because at the edge the light penetrates and passes through, which from the centre is reflected to the eye. The sharp cutting edge of a wave, if not broken into foam, frequently appears for an instant almost black; and the outlines of these massy clouds, where their projecting forms rise in relief against the light of their bodies, are almost always marked, clearly and firmly, by very dark edges. Hence we have frequently, if not constantly, multitudinous forms indicated only by outline, giving character and solidity to the great masses of light without taking away from their breadth. And Turner avails himself of these boldly and constantly, outlining forms with the brush of which no other indication is given. All the grace and solidity of the white cloud on the right-hand side of the vignette before us depends upon such outlines."—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iii. § 21.

(234), "*Bolton Abbey*" (237), "*Vallombré*" (243), *and* "*Departure of Columbus*" (247), *are among the subtlest examples of the artist's peculiar manner at this period.* [III. Group XIII.]

226. TWILIGHT.

[Vignette to Rogers' "Poems" ("The Pleasures of Memory"):

> "Twilight's soft dews steal o'er the village green,
> With magic tints to harmonize the scene.
> Stilled is the hum that thro' the hamlet broke,
> When round the ruins of their ancient oak
> The peasants flocked to hear the minstrel play,
> And games and carols closed the busy day."

Mr. Ruskin refers to these vignettes in illustration of Turner's "keen perception of the more delicate phenomena of the sun's rays":—] Even where, owing to interposed clouds, he has beams appearing to issue from the orb itself, they are broad bursts of light, not spiky rays; and his more usual practice is to keep all near the sun in one simple blaze of intense light, and from the first clouds to throw beams to the zenith, though he often does not permit any appearance of rays until close to the zenith itself. Open at the 80th page of the Illustrated edition of Rogers' "Poems" ["Tornaro," No. 230 in this collection]. You have a sky blazing with sunbeams; but they all begin a long way from the sun, and they are accounted for by a mass of dense clouds surrounding the orb itself. Turn to the 7th page ["Twilight"]. Behind the old oak, where the sun is supposed to be, you have only a blaze of undistinguished light; but up on the left, over the edge of the cloud on its dark side, the sunbeam.—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. i. § 17.

227. THE NATIVE VILLAGE.

[Vignette to the "Pleasures of Memory":—

> "The adventurous boy, that asks his little share,
> And hies from home with many a gossip's prayer,
> Turns on the neighbouring hill, once more to see
> The dear abode of peace and privacy;

'And as he turns, the thatch among the trees,
The smoke's blue wreaths ascending with the breeze,
The village common spotted white with sheep,
The churchyard yews round which his fathers sleep;
All rouse reflection's sadly pleasing train,
And oft he looks and weeps, and looks again."]

228. ST. ANNE'S HILL (FRONT VIEW).

[Illustration to the passage in Rogers' "Human Life" where the poet recalls days spent in the company of Fox during the statesman's retirement at St. Anne's Hill. Notice the chair and the books illustrating the lines:

"How oft from grove to grove, from seat to seat,
With thee conversing in thy loved retreat,
I saw the sun go down! Ah, then 'twas thine
Ne'er to forget some volume half divine,
Shakespeare's or Dryden's—thro' the chequered shade."]

229. ST. ANNE'S HILL (IN THE GARDEN).

[Vignette to Rogers' lines "Written in Westminster Abbey, Oct. 10, 1806, after the funeral of the Right Hon. Charles James Fox." The principal tree in this vignette is given as fig. 3 in plate 27 of "Modern Painters" (vol. iv. pt. v. ch. v. § 18) as an instance of "The Aspen under Idealization."]

230. TORNARO.

[Vignette for Rogers' "Human Life."] The illustration of Rogers' line, "The shepherd on Tornaro's misty brow," beginning a description of sunrise as the type of increasing knowledge and imagination in childhood. But there is no such place known as Tornaro, and the composition, both in the colour of sea and boldness of precipice, resembles only the scenery of the Sicilian Islands. [III. Group IX. Mr. Ruskin accordingly calls this drawing "The Cliffs of Sicily: Sunrise." He refers to it as showing every attribute of the upper sky "with the faithfulness of a mirror":—] The long lines of parallel bars, the delicate curvature from the wind, which the inclination of the sail shows you to be from the west; the excessive sharpness of every edge which is turned to

the wind, the faintness of every opposite one, the breaking-up of each bar into rounded masses; and finally, the inconceivable variety with which individual form has been given to every member of the multitude, and not only individual form; but roundness and substance even where there is scarcely a hair's-breadth of cloud to express them in. Observe above everything the varying indication of space and depth in the whole, so that you may look through and through from one cloud to another, feeling not merely how they retire to the horizon, but how they melt back into the recesses of the sky; every interval being filled with absolute air, and all its spaces so melting and fluctuating, and fraught with change as with repose, that as you look, you will fancy that the rays shoot higher and higher into the vault of light, and that the pale streak of horizontal vapour is melting away from the cloud that it crosses.—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. ii. § 11.

231. GIPSIES.

[Vignette to the "Pleasures of Memory":—

"Down by yon hazel copse, at evening, blazed
The Gipsy's fagot—there we stood and gazed;
Gazed on her sun-burnt face with silent awe,
Her tattered mantle, and her hood of straw;
Her moving lips, her cauldron brimming o'er.'

232. THE OLD OAK IN LIFE.

[Vignette to Rogers' Poem "To an Old Oak" in which is contrasted the life of the oak on the village-green with its end in the ship-builder's yard:—

"Then culture came, and days serene;
And village sports, and garlands gay.
Full many a pathway crossed the green;
And maids and shepherd youths were seen
To celebrate the May."]

233. THE OLD OAK IN DEATH.

[Here in the dockyard is "the long corse that shivers there Of him who came to die":—

"Father of many a forest deep,
Whence many a navy thunder-fraught!
Erst in thy acorn-dells asleep,
Soon destined o'er the world to sweep,
Opening new spheres of thought!"]

234. GREENWICH HOSPITAL.

[Vignette to the "Pleasures of Memory":—

"Go, with old Thames, view Chelsea's glorious pile
And ask the shattered hero, whence his smile?
Go, view the splendid domes of Greenwich—Go,
And own what raptures from Reflection flow."]

235. THE WATER-GATE OF THE TOWER.

[Vignette to "Human Life":—

"On thro' that gate misnamed, thro' which before
Went Sidney, Russell, Raleigh, Cranmer, More."]

236. "THE BOY OF EGREMOND."[1]

[Initial vignette to Rogers' poem so named:—

"In tartan clad and forest-green,
With hound in leash and hawk in hood,
The Boy of Egremond was seen."]

237. BOLTON ABBEY.

[Terminal vignette to "The Boy of Egremond," whose death at the Strid was the cause of the foundation of Bolton Abbey.]

238. ST. HUBERT'S ISLE, DERWENTWATER (IDEAL).

[Vignette to the "Pleasures of Memory":—

"When evening tinged the lake's ethereal blue,
And her deep shades irregularly threw;
Their shifting sail dropt gently from the cove,
Down by St. Hubert's consecrated grove;
Whence erst the chanted hymn, the tapered rite
Amused the fisher's solitary night;
And still the mitred window, richly wreathed,
A sacred calm thro' the brown foliage breathed."]

[1] [It is said that the figures in many of these vignettes—*e.g.* Nos. 226, 235 (boat also), 236, 248, 249—were inserted by Stothard. See "Reminiscences of F. Goodall, R.A.," 1902, pp. 59, 60.]

239. LODORE.

[Vignette to the "Pleasures of Memory":—

"Gazed on the tumbling tide of dread Lodore;
And thro' the rifted cliff, that scaled the sky,
Derwent's clear mirror charmed her dazzled eye."]

240. LOCH LOMOND.

[Vignette to Rogers' lines "Written in the Highlands of Scotland":—

"Blue was the loch, the clouds were gone,
Ben-Lomond in his glory shone,
When, Luss, I left thee; when the breeze
Bore me from thy silver sands."

Mr. Ruskin refers to this drawing in illustration of Turner's painting of rippled waters crossed by sunshine:—] We see in the nearest boat that though the lines of the gunwale are much blacker and more conspicuous than that of the cutwater, yet the gunwale lines, being nearly horizontal, have no reflection whatsoever; while the line of the cutwater, being vertical, has a distinct reflection of three times its own length. But even these tremulous reflections are only visible as far as the islands; beyond them as the lake retires into the distance, we find it receives only the reflection of the grey light from the clouds, and runs in one flat white field up between the hills; and besides all this, we have another phenomenon, quite new, given to us,—the brilliant gleam of light along the centre of the lake. This is not caused by ripple, for it is cast on a surface rippled all over, but it is what we could not have without ripple—the light of a passage of sunshine. . . . This phenomenon . . . never can by any possibility take place on calm water, being the multitudinous reflection of the sun from the sides of the ripples, causing an appearance of local light and shadow; and being dependent, like real light and shadow, on the passage of the clouds, though the dark parts of the water are the reflections of the clouds, not the shadows of them, and the bright parts are the reflections of the sun, and not the light of it. This little vignette, then, will entirely

complete the system of Turner's universal truth in quiet water. We have seen every phenomenon given by him —the clear reflection, the prolonged reflection, the reflection broken by ripple, and, finally, the ripple broken by light and shade: and it is especially to be observed how careful he is, in this last case, when he uses the apparent light and shade, to account for it by showing us in the whiteness of the lake beyond, its universal subjection to ripple.—*Modern Painters*, vol. i. pt. ii. sec. v. ch. iii. § 17.

241. JACQUELINE'S COTTAGE (IDEAL).

[Vignette to Rogers' poem "Jacqueline"

> "The day was in the golden west;
> And curtained close by leaf and flower,
> The doves had cooed themselves to rest
> In Jacqueline's deserted bower . . .
> Round which the Alps of Piedmont rose."

Mr. Ruskin refers to the drawing of these peaks in the passage cited under the next vignette.]

242. THE ALPS AT DAYBREAK (IDEAL [1]).

If I were lecturing on geology, and were searching for some means of giving the most faithful idea possible of the external appearance caused by this structure of the primary hills, I should throw my geological outlines aside, and take up Turner's vignette of the Alps at Daybreak. After what has been said, a single glance at it will be enough. Observe the exquisite decision with which the edge of the uppermost plank of the great peak is indicated by its clear dark side and sharp shadow; then the rise of the second low ridge on its side, only to descend again precisely in the same line; the two fissures of this peak, one pointing to its summit, the other rigidly parallel to the great slope which descends towards the sun; then the sharp white *aiguille* on the right, with the great fissure from its summit, rigidly and severely square, as marked below, where another edge of rock is laid upon it. But this is not all; the black

[1] And the figures absurd; but by Rogers' faults, not Turner's. See the very foolish poem. [III. p. 43.]

rock in the foreground is equally a member of the mass, its chief slope parallel with that of the mountain, and all its fissures and lines inclined in the same direction; and, to complete the mass of evidence more forcibly still, we have the dark mass of the left articulated with absolute right lines, as parallel as if they had been drawn with a rule, indicating the tops of two of these huge plates or planks, pointing, with the universal tendency, to the great ridge, and intersected by fissures parallel to it. Throughout the extent of mountain, not one horizontal line, nor an approach to it, is discernible. This cannot be chance, it cannot be composition, it may not be beautiful; perhaps nature is very wrong to be so parallel, and very disagreeable in being so straight; but this *is* nature, whether we admire it or not. In the vignette illustration to Jacqueline, we have another series of peaks, whose structure is less developed, owing to their distance, but equally clear and faithful in all points, as far as it is given.—*Modern Painters*, vol. i. pt. ii. sec. iv. ch. ii. § 4.

[Mr. Ruskin refers to the same drawing in illustration of Turner's Truth of Clouds:—] Let us see what Turner does when he wants mist. . . . The cirri . . . have no sharp edges; they are all fleecy and mingling with each other, though every one of them has the most exquisite indication of individual form, and they melt back, not till they are lost in exceeding light . . . but into a mysterious, fluctuating, shadowy sky, of which, though the light penetrates through it all, you perceive every part to be charged with vapour. Notice particularly the half-indicated forms even where it is most serene, behind the snowy mountains. And now, how are the sunbeams drawn? No longer indecisive, flushing, palpitating, every one is sharp and clear, and terminated by definite shadow; note especially the marked lines on the upper clouds; finally, observe the difference in the mode of indicating the figures, which are here misty and indistinguishable, telling only as shadows, though they are near and large, while those in the former vignette [No. 230] came clear upon the eye, though they were so far off as to appear mere points.—*Modern Painters*, vol. i. pt. ii. sec. iii. ch. ii. 2.

243. THE FALLS AT VALLOMBRÉ (IDEAL).

[Vignette to Rogers' "Jacqueline":—

"Not now, to while an hour away,
Gone to the falls in Vallombré,
Where 'tis night at noon of day;
Nor wandering up and down the wood,
To all but her a solitude,
Where once a wild deer, wild no more,
Her chaplet on her antlers wore,
And at her bidding stood."]

244. ST. JULIENNE'S WELL (IDEAL).

[Vignette to the third part of Rogers' poem "Jacqueline":—

"That morn ('twas in St. Julienne's cell,
As at St. Julienne's sacred well
That dream of love began)—
That morn, ere many a star was set,
Their hands had at the altar met
Before the holy man."]

245. THE CAPTIVE (IDEAL).

[Vignette to Rogers' poem "Captivity":—

"Caged in old woods, whose reverend echoes wake,
When the heron screams along the distant lake,
Her little breast oft flutters to be free,
Oft sighs to turn the unrelenting key. . . .
And terraced walls their black reflection throw
On the green mantled moat that sleeps below."]

246. COLUMBUS AT LA RABIDA.

[Vignette at the beginning of Rogers' poem "The Voyage of Columbus": Columbus asking pittance at the gate of the convent. Of the engraving Mr. Ruskin says:—] The texture of the white convent wall, and the drawing of its tiled roof, is as exquisite as work can possibly be. —*Elements of Drawing*, § 87.

247. DEPARTURE OF COLUMBUS.

[Vignette to Canto I. of the same poem.]

248. DAWN ON THE LAST DAY OF THE VOYAGE.

[Illustration to Canto VIII. of the same poem.]

249. LANDING IN AMERICA.

[Illustration to Canto IX.:—

"Slowly bareheaded, thro' the surf we bore
The sacred cross and, kneeling, kissed the shore."]

250. CORTEZ AND PIZARRO.

[Illustration to the epilogue to "The Voyage of Columbus": Cortez and Pizarro in the convent church of La Rabida.]

251. ROME.

252. TIVOLI: THE TEMPLE OF VESTA (NEAR).

[One of a group of five sketches of Tivoli; the others are Nos. 302, 303, 339, 340.] Sketches from nature; three in paint, two in colour. Unsurpassed. [III. Group XI.]

253–269, 271–275. SKETCHES IN PENCIL, SOMETIMES TOUCHED WITH COLOUR, AT ROME (Middle Period).

[*In this group Mr. Ruskin placed also Nos.* 251, 326, 327, 328, 331, 332, 590, 591, 592, 597, *and* 600.]

This group, with the two following,[1] *exemplify the best drawings made by Turner from Nature. All his powers were at this period in perfection; none of his faults had developed themselves; and his energies were taxed to the utmost to seize, both in immediate admiration, and for future service, the loveliest features of some of the most historically interesting scenery in the world.*

There is no exaggeration in any of these drawings, nor any conventionalism but that of outline. They are, in all respects, the most true and the most beautiful

[1] [*i.e.* the Tivoli group (see note on 252) and the Rome and Naples group (see note on 295).]

ever made by the painter; but they differ from the group first given[1] *in being essentially Turnerian, representing those qualities of form and colour in which the painter himself most delighted, and which persons of greatly inferior or essentially different faculties need not hope for benefit by attempting to copy. The quantity of detail given in their distances can only be seen, in a natural landscape, by persons possessing the strongest and finest faculties of sight: and the tones of colour adopted in them can only be felt by persons of the subtlest colour-temperament, and happily-trained colour-disposition. To the average skill, the variously imperfect ocular power, and blunted colour-feeling of most of our town-bred students, the qualities of these drawings are—not merely useless, but, in the best parts of them, literally invisible. On the other hand, to students of fine faculty and well-trained energy, no drawings in the world are to be named with these fifty*[2] *as lessons in landscape drawing.* [III. Group X.]

253. GENERAL VIEW OF ROME (pencil on grey).

254. TIVOLI: THE CASCADES.

255. THE TIBER AND CASTLE OF ST. ANGELO (colour).

256. ROME: THE COLONNADE OF ST. PETER'S (pencil).

257. ROME: FOUNTAIN IN FRONT OF VILLA MEDICI (pencil).

258. THE PORTICO OF ST. PETER'S (colour).

259. ROME: ST. PETER'S AND THE VATICAN (pencil).

260. THE ALBAN MOUNT (colour).

261. ROME: THE COLOSSEUM (pencil).

262. ROME: THE CASTLE OF ST. ANGELO (pencil).

263. ROME: STONE PINES ON MONTE MARIO (pencil).

[1] [*i.e.* the group of twenty sketches in Venice (see note on 51–70).]
[2] [Groups X., XI., and XII. in Cat. III.; see pp. 287, 288.]

264. ROME: GENERAL VIEW (pencil).

265. ROME: INTERIOR OF THE COLOSSEUM (colour). In pale sunset, with new moon.

266. STUDY IN ROME (pencil).

267. ROME: ST. PETER'S FROM THE WEST (pencil).

268. ROME: THE TIBER AND THE APENNINES (pencil).

269. ROME: ST. PETER'S AND THE VATICAN (pencil).

270. ROME (pencil).

271. ROME: THE COLOSSEUM (study of daylight colour).

272. ROME: THE COLOSSEUM AND BASILICA OF CONSTANTINE (colour).

273. ROME: ST. PETER'S FROM THE SOUTH.
Coloured sketch of the same subject as 259.

274. ROME: THE PALATINE (pencil).

275. ROME: THE COLOSSEUM, WITH FLOCK OF GOATS (pencil).

276-290. CONTINENTAL SKETCHES (Late).

[*For general note on this group, see under Nos.* 41-50.]

276. TREPORT.[1]

We land on the pier of Treport, and are delighted by the pretty irregularity of the old church, with its gabled chapels, which we draw on the spot, with one bold zigzag touch for their roofs, and a wriggle for every window. Yet it will not be easy for any one coming after us to give a better idea of the standing of the grey walls on their sea-worn mound, and of the bright chalk cliff beyond them. This cliff is a masterpiece of drawing; it is not possible with the given number of

[1] [This was the first of the drawings arranged by Mr. Ruskin to illustrate an imaginary sketching tour by the painter: see p. 104.]

touches to indicate more faithfully the form of a chalk precipice, or the way it breaks into the turf at its brow. The whole sketch is hasty but very beautiful. [I. 1.]

277. EU CATHEDRAL.[1]

We continue our walk till it is late, and, returning to town, see the church by moonlight, in the sea fog.

[1] [The intervening sketches, in Mr. Ruskin's first arrangement, are not now to be seen in the National Gallery. A favourite walk from Le Tréport is to Eu, a mile-and-a-half inland. The following are the notes in Cat. I. on the intervening sketches:—

2. TREPORT.

We set out for a walk about the town, retaining, however, our first interest in the chapel and cliff; and being disturbed by the military (a couple of lancers), we put them in revengefully in red outlines.

3. TREPORT.

We wander still further from the town, and see old pieces of fortifications under amazing effects. The military are still interested in our motions. The officer having held his sword in an unsatisfactory manner towards his legs, is obliged to change its position, and appears now to be carrying two.

Very hasty; but grand in arrangement of colour, and interesting in execution. Note the vermilion in the pier in the foreground laid in very wet, and the white lines scraped out with the wooden end of the brush towards the left, carrying the vermilion out at that side.

The object in the middle distance is a fortification with two gates of entrance, and a flagstaff, and the sweeping pencil lines to the right of the flagstaff mean, I believe, that the smoke of a gun was to be there if ever the picture were finished.

4. EU.

Getting tired of the beach, we walk up the country.

The part of the blue touch in the distance, on the left, with a spike to it, means our old friends, the hill and church of Treport; the darker and level blue means the sea under a *fresh* breeze. The whole looks quite instantaneously done; but it is not; the dark crumbling touch was laid first, then water was put to it, and it was gradated into the church: lastly, a wet horizontal touch of blue has been added below, to give it more breadth.

The general character of the French cathedral churches, rising out of the towns like a broken but massive group of steep basalt rock, with small pinnacles above, is quite wonderfully seized in this sketch.

The five pink, square-topped cones under the blue sea are the roofs of Louis Philippe's palace.

Having got rid of the military, we are now annoyed by cows and horses of diligences pulling up hill; which, nevertheless, we mean to make something of, some day.

Of these drawings, No. 3 is now at Oxford; the other two, Nos. 2 and 4, I am not at present able to identify. For another sketch of Eu in our collection, see No. 665.]

The apse of Eu is one of the most interesting in France in its bold pyramidal structure, being surrounded by a double range of chapels, with corresponding pinnacles and double flying buttresses. I am puzzled by the appearance as of a vineyard or hop-garden in the street below; and cannot venture positively to state, though I am decidedly under the conviction, that this remarkable appearance is presented by the good people of Eu going to evening service. [I. 5.]

278. COBLENTZ.

We have taken the railroad across to Cologne, and the steamer to Coblentz. We are landed here just opposite Ehrenbreitstein, and are anxious about our luggage.

I have framed this sketch chiefly for the sake of its curious composition; the boat with the large sails, behind the chimney of the steamer, giving massiveness to the group: —next, as an instance of the delight which Turner used to take in the smoke of steamers, here seen under warm light;—lastly, because of its interesting indications of figures; the postillion with his two pairs of horses on the right, the crowd hurrying over the bridge above, and the group on the left busy with luggage. Some carriages are waiting at the quay close to the steamer. [I. 6.]

279. EHRENBREITSTEIN.

We dine at an hotel on the quay, and after dinner see Ehrenbreitstein by sunset from our window.

The expression of the strong Rhine current, as it rushes under the bridge of boats, is very perfect. This was a favourite subject of Turner's; there is another drawing of it under a different effect, in the series of unframed sketches. I could not frame it, because Turner had torn its edge half away in the sky.

The bridge of boats is opened on the left hand for a steamer to pass through—her smoke is seen down the river. The white diagonal line is the ascent to the fortress.

Most interesting and beautiful. [I. 7.]

280. COBLENTZ: BRIDGE ON THE MOSELLE.

This drawing does not belong to the same series as those we have hitherto been examining: it was one of ten carried forward by Turner to a somewhat higher finish than his other sketches in the year 1842, in order to give an idea of a series of drawings which he proposed at that time to undertake in illustration of his Continental journeys, and which were to be finished realizations of the subjects shown in the sketches. Of these drawings he made twenty-seven; ten in 1842, five in 1843, ten in 1845, and two in 1850. Many of the sketches for them will be found in the present series. This subject was realized for me in 1842, and the composition of the resultant design is illustrated at some length in my "Elements of Drawing."[1] [I. 8.]

281. ON THE RHINE.[2]

A perfectly studied and splendid composition. Consider, one by one, the uses of the various passages of its colour, especially the introduction of the dark green touches at the river bank on the right side, as they complete and enclose the gloom cast down by the cloud, and bring out the bright colouring of the bank. I cannot determine the objects indicated by red outline on the extreme right. They were evidently of great importance in Turner's mind; I suppose them to be parts of a dyke of basalt. [I. 11.]

[1] [The drawing realized from this sketch was No. 62 in Mr. Ruskin's exhibition of his Turner water-colours, see p. 339 of this volume. A photogravure of it is given in vol. ii. of "Turner and Ruskin." In "Elements of Drawing," Mr. Ruskin published a sketch and a diagram to explain the composition, which he analyzed as illustrating successively (1) the law of principality, (2) the law of repetition, (3) the law of continuity, (4) the law of curvature, (5) the law of radiation, (6) the law of contrast. With regard to the first: "The leading or master feature is, of course, the tower on the bridge. It is kept from being *too* principal by an important group on each side of it; the boats on the right, and Ehrenbreitstein beyond." The other points noticed by Mr. Ruskin are not found, or are not so prominent, in this first sketch from nature.]

[2] [In Cat. I., "On the Rhine. The same subject nearer." Two intervening sketches (which I cannot trace) were thus described:—

9. ON THE RHINE.

The slightly indicated foreground is a terrace projecting into the river; one figure sitting, and another lying down at the edge

282. HEIDELBERG.[1]

We go a little lower down the hill in the afternoon, and draw the castle from that side of it, now all bathed in golden light.

Very noble in its arrangement of massy form, and in its breadth of glow. [I. 14.]

of the terrace, a third standing; the whole group indicated by a few red penned lines. The passage of cooler colour on the left of this drawing is very beautiful.

10. ON THE RHINE. THE SAME SUBJECT FROM THE RIVER.

Loose and unsatisfactory in most parts; but interesting in the drawing of the rocks on the hill-side on the right; the pencil and the paler violet touches, with the full and deep red penned work, being there combined with consummate skill. Note the rapidity of the first sketch, in the sweeping touch of pencil forming the loop above these crags.]

[1] [In Cat. I., two other sketches are described before No. 282:—

12. HEIDELBERG. FROM THE FRONT OF THE CASTLE.

Very hazy; but highly interesting in its indication of the way Turner liked to lead his curves to the main points of his principal objects. The two large curves in the sky are outlines of hills, and are merely put there to indicate that in the finished drawing these curves should lead, one to the main tower of the castle, and one to its first gable, while the second gable should be the only piece of the castle relieved against the sky. It is slightly touched with rose colour, to darken it for the sake of this relief. The tops of the battlements to the right of it would have been left in light against the yellow hills, thus connecting the light of the sky with the white mist on the wood on the right. You see the battlements are carefully left free from the rose tint which covers the rest of the castle.

Note, in the position of the dark side of the large tower, just under the main angle of the fortress, Turner's frequent habit of sustaining his principal masses one by the other; also, the careful marking of the balcony to its central window, and of an interrupting shaft in the fourth of its sustaining arches (the seventh arch belonging to a detached terrace in front). The apparently careless sweeps of purple colour in the water are meant to enclose white sails, in order to balance the broad light of this house; and the strong purple touch on the right is one dark sail, necessary to direct the eye out of the picture on that side; the castle being otherwise too isolated a mass.

13. HEIDELBERG.

View of the castle from above. Very grand in subject, but chiefly interesting from the use of the quantity of confused blue touches on the left. The castle, I have no doubt, was drawn first; Turner wished to make it a rich and complex mass, but it was so much broken up that it began to want solidity; first therefore a pure white cloud of mist is thrown round it, which gives it unity and substance; but, if you hide the blue touches with your hand, you will see that the building is still wanting in massiveness. The blue touches are then put on, purposely shapeless and confused, and the castle becomes solid at once by contrast.

283. HEIDELBERG.

And lastly, we go quickly round to the other side of the castle, and sketch it as seen against the sunset.

This is a perfectly composed picture, and exquisite as far as it goes. Note the beauty of tone in the stream of white mist behind the castle, and the delicate change from the rosy colour of its battlements to the warmer square mass of the foreground which throws it into distance.

The pencilling of the outline sketch is, observe, always treated by Turner as so much grey colour, and allowed for in the after tinting; thus here, the grey pencilling at the bottom becomes an expression of shadow in the middle distance.

The steeple of the tower church is marked in rose colour; one bridge in pencil beneath it, the other bridge in faint blue beyond it. Our paper was provokingly greasy, in a most important place, just under the sun; we do the best with it we can. [I. 15.]

284. HEIDELBERG.[1]

A composition of exquisite beauty, and drawn in

The earlier issue of Cat. I. contained a description of another sketch of Heidelberg (afterwards omitted):—

> I have included this sketch in the series rather on account of the beauty of its subject than for its own merits; it being very slight, and not in effect much beyond what other people might have done. The mass of castle is, however, beautifully indicated. There seems a persuasion in Turner's mind that the gabled part of the castle should be rose-coloured, and the tower and wall on the left browner or warmer; as we find the same division of colour in the next sketch [No. 12 above].

I am unable to trace the three sketches described in this note.]

[1] [In Cat. I. is the following note on No. 16 (in the original numbering),—a drawing which I am now unable to identify:—

> This and the two following subjects were in the same book as the preceding ones of Heidelberg. Their locality will eventually be quite ascertainable, but I have not yet had time to determine it. This is one of the slightest sketches of the series, but pretty and instructive in its simple succession of colour;—yellow, rose, and blue.

No. 17 in Cat. I. is now described as Heidelberg. The note on No. 18, which I am unable to identify, is:—

> This drawing, though somewhat confused and unsatisfactory, contains much that will be interesting to artists in its execution. The finest part of it is the rounded hill in light behind the castle, and the winding valley and river under its cliff.]

Turner's most powerful manner; hasty, but not careless. The expression of the picturesque block of architecture about the old church is as perfect as it is possible to render it with the given quantity of work. Observe how the whole is centralized by the single touch of darker vermilion in the centre, and how carefully the dark side is gradated to the distance; terminating with one faint touch of blue at the bottom of the farther angle. Cover this blue touch with your finger, and see how much you will lose. Then observe how the two poplars at the turn of the river are used to unite the two masses of buildings; hide them in like manner with the finger, and the picture is instantly cut into two parts.

The laying in of the sky at last is very curious. The tower on the top of the hill had first been outlined with pencil, and painted yellow. Then it was not high enough, and got a new top, with red battlements, and two dark red touches at the side. Not being high enough yet, it got a third top, fainter. Then it was not thick enough; and so when the blue sky was struck (dropped would be a more accurate word) over the whole, the painter left a good breadth of white beyond his outline, besides giving plenty more room for the top of the hill, which was too round, and had to be raised to the right.

The confused blue touches in the middle of the sketch mean hills. [I. 17.]

285. SCHAFFHAUSEN.

At last we enter Switzerland, and dispose ourselves to take pleasure in simpler and less superb masses of architecture, and in tones of clear and sweet mountain air.

This I believe to be rather a memorandum of the castle and bridge of Schaffhausen by way of material likely to be of use in other compositions, than itself a design for a picture. But it is therefore all the more interesting as showing how Turner could not but compose—even when he did not care to do so. The square house is put just under the castle, partly to sustain it, partly to set off its pretty outline; but these two masses being nearly equal, and attracting the eye as such, a third, the oblique sail, is added, and puts all right. But

this sail is itself cut vertically into four, that it may carry down the divisions of the house just above, and give them importance enough to neutralize the formality of its central mass. The carrying down the dark right-hand side of the house into a curve, gathered up to the left by half of the sail, is especially Turneresque. Two gables and a chimney carry the diagonal of the sail out of the picture to the right. [I. 19.]

286. CONSTANCE.

From the right bank of the Rhine; the Lake of Constance in the distance.

The original sketch of a drawing made in 1842, at his own choice, for delight in the subject and now in my possession.[1] The sketch is, however, of little importance, except on the ground of Turner's liking it himself. In the drawing made from it, he altered and enriched it exceedingly; the buildings being no more grey but deep purple.

The introduction of the two boats in front is interesting, as an example of the way in which depth may be given to a picture by the perspective lines of its foreground objects. Remove these two boats, and the town at once loses all its distance, and the river all its direction. [I. 20.]

287. ZURICH.

We arrive at Zurich, after a long day's journey from Constance. The sun is setting beyond the lake, and the bridge over the Limmat is crowded with people, intent on aquatic affairs of an unintelligible kind. Realized for Mr. Windus, of Tottenham, in 1845. The drawing has since been engraved. [I. 21.]

288. LUCERNE.

Arriving at Lucerne, we immediately climb the hill above the Reuss to try if we can see the Alps. No Alps to be

[1] [The drawing made from this sketch was No. 63 in Mr. Ruskin's exhibition of his water-colours by Turner, see p. 340 of this volume. Mr. Ruskin bought the drawing from its first possessor for 80 guineas.]

seen, the day being grey and misty, and disagreeably hot besides. The form of the Rigi is, however, dimly visible beyond the first branch of the lake; and the old town delights us, especially the wall and towers bent like a bow over the hill behind it, which defended it in the old times of Austrian spears from any attack on the land side.

An elaborate and most precious drawing; all the more valuable as the characteristic features of Lucerne are now [1857] being rapidly destroyed.

Realized for me by Turner in 1842.[1] [I. 23.]

289. ZURICH.

We get out of the crowd as soon as possible [see 287 above], and climb the bastions above the town. Blue and white mists gather over the lake as the sun descends.

Very beautiful in its way, though this belongs to an embarrassing class of Turner's sketches. It is not easy to see the use of carrying them so far, unless these views were to be ultimately completed, nor why the textures should be so highly laboured throughout, while the details wanted for completion are lost sight of.

Realized for Mr. Munro in 1842.[2] [I. 22.]

290. MOUNT PILATUS, FROM KUSSNACHT.[3]

The evening gets so beautiful that we give up our

[1] [The drawing was afterwards sold by Mr. Ruskin under circumstances described by him in the epilogue to his Catalogue of Water-Colours by Turner, see p. 363 of this volume. It is now in the collection of E. Nettlefold, Esq.; a photogravure of it is given in vol. i. of "Turner and Ruskin."]

[2] [Under circumstances described by Mr. Ruskin in the epilogue to his Catalogue of Water-Colours by Turner, see p. 361 of this volume.]

[3] [In Cat. I. another sketch of Lucerne was described between those now numbered 288 and 290. The note was as follows:—

24. LUCERNE. FROM THE LAKE.

After dinner we take a boat, and begin sketching the town from the water. The weather clears gradually, and as we watch the mountains come one by one out of the haze, we are much diverted from our work, and draw the town but carelessly.

Realized by his own choice in 1845. The drawing is now in my possession.

For the subsequent history of the finished drawing, see p. 365 *n.* of this volume. The sketch does not appear to be exhibited here; I am unable to say where it is.]

J.M.W. Turner, R.A. Allen & Co. Sc.

Lucerne.

From the Drawing in the National Gallery

sketch of the town, and row out into the lake; Mont Pilate glowing in ruby red, as the sun sets.

Wonderfully beautiful. The perspective of the right-hand shore, which gives distance and magnitude to the Mont Pilate, the use of the oblique line of the boat to keep the eye from resting on the formal oblong of the lake boundaries, and the long reflections of the fragment of blue cloud are all intensely Turneresque. [I. 25.]

291–295. SKETCHES IN VENICE (Late).

[*For a note on the group of sketches to which these belong, see under Nos.* 351–372.]

291. VENICE: SOUTH SIDE OF ST. MARK'S.

292. VENICE: DUCAL PALACE. THE CAMPANILE.

293. VENICE: BOATS ON THE GIUDECCA.

294. VENICE: S. GIORGIO FROM THE DOGANA.

295. VENICE: STEPS OF THE SALUTE WITH THE DOGANA.

296. STUDIES OF SKY (Latest Period).

297. SCOTLAND? (Latest Period).

298. THE TIBER (pencil).

299. ROME: THE CAPITOL (pencil).

300. BRIDGES IN THE CAMPAGNA (pencil).

301. NAPLES: VILLAS AT POSILIPPO (pencil).

302. TIVOLI: THE TEMPLE OF VESTA (pencil).

303. TIVOLI: GENERAL VIEW FROM THE VALLEY (pencil).

[For a note on these two sketches, see No. 252.]

304. CAPRI, FROM NAPLES.
With the Castle of the Egg. Light against dark.

305. NAPLES FROM QUEEN JOANNA'S VILLA (pencil).

306-314. PENCIL DRAWINGS OF SCOTLAND (Early).

[*To this group belong also Nos.* 346, 347, 348, 349, *and* 537.]

Fifteen pencil drawings of Scottish scenery made on his first tour in Scotland, and completed afterwards in light and shade, on tinted paper touched with white. Several of his best early coloured drawings were made from these studies, and are now in the great collection at Farnley.

They are all remarkable for what artists call "breadth" of effect, (carried even to dulness in its serene rejection of all minor elements of the picturesque,—craggy chasms, broken waterfalls, or rustic cottages); and for the labour given in careful pencil shading, to round the larger masses of mountain, and show the relation of the clouds to them. The mountain forms are always perfect, the clouds carefully modelled; when they cross the mountains they do so solidly, and there is no permission of the interferences of haze or rain. The composition is always scientific in the extreme. I do not know the localities, nor are they of much consequence. [III. Group III.]

306. SCOTLAND: STUDY OF TREES.

307. SCOTLAND: ARGYLLSHIRE?

The four subjects Nos. 307, 309, 310, and 537 contain materials used in the Liber composition called Ben Arthur. [III. Group III.]

308. SCOTLAND.

309. SCOTLAND: ARGYLLSHIRE?

310. SCOTLAND: ARGYLLSHIRE?

311. SCOTLAND: BRIDGE ON THE TUMMEL?

This grand one is, I think, of Tummel Bridge, and with No. 313 shows the interest which the artist felt from earliest to latest days in all rustic architecture of pontifical character. [III. Group III.]

312. SCOTLAND: LOCH FYNE?

313. SCOTLAND: BRIDGES AND VILLAGE.

[See note on 311.]

314. SCOTLAND: LOCH FYNE?

So called at Farnley [where is the drawing made from this sketch].

315. SCOTLAND (pencil).

316. A CHURCH TOWER (colour).

317. SUNSET (colour).

318. SUNSET (colour).

319-325. COLOURED SKETCHES IN SWITZERLAND (1803).

These quite stupendous memoranda were made on his first Swiss journey, 1803, *and are at the maximum of his early power. Several of very high quality were made from those on the St. Gothard: a beautiful one at Farnley from* 325; *and the greatest of the Liber mountain subjects, from* 321, 319, *and* 322. [III. Group V. *See also No.* 552, *which Mr. Ruskin placed in the same group.*]

319. THE SOURCE OF THE ARVERON.

As it was in 1803.

320. THE OLD ROAD, PASS OF ST. GOTHARD.

321. THE OLD DEVIL'S BRIDGE, PASS OF ST. GOTHARD.

322. THE MER DE GLACE, CHAMOUNI, LOOKING DOWN STREAM.

323. BONNEVILLE, SAVOY.

324. ON THE PASS OF ST. GOTHARD, ABOVE AMSTEG.

325. THE MER DE GLACE, CHAMOUNI, LOOKING UP STREAM.

326. ROME: VILLAS ON THE MONTE MARIO (pencil).

327. ROME AND THE APENNINES (colour).

328. ROME: THE COLOSSEUM AND ARCH OF TITUS (pencil).

[For notes on the Rome group to which the above three sketches belong, see Nos. 253–269.]

329. ROMAN CAMPAGNA (colour).

Warm sunset. Inestimable.

330. CAMPAGNA (colour).

Morning; slighter, but as fine.

[With these two sketches, *cf.* No. 338.] The three Campagna ones, with the last four of the Neapolitan group [Nos. 334–7], are exemplary of all Turner's methods of water-colour painting at the acme of his supreme power. [III. Group XII.]

331. ROME: THE COLOSSEUM AND ARCH OF CONSTANTINE (pencil).

332. FOREGROUND IN ROME (colour).

[For notes on the Rome group to which these two sketches belong, see Nos. 253–269.]

333. NAPLES, FROM THE SOUTH (pencil).

A great painter's mode of treatment will depend on the nature of his subject, as is beautifully shown in the water-colour sketches by Turner in the National Gallery. His general system was to complete inch by inch; leaving the paper quite white all round, especially if the work was to

be delicate. The most exquisite drawings left unfinished in the collection—those at Rome and Naples—are thus outlined accurately on pure white paper, begun in the middle of the sheet, and worked out to the side, finishing as he proceeds.—*Modern Painters*, vol. v. pt. viii. ch. iv. § 19.

334. NAPLES: THE CASTLE OF THE EGG (colour).

Dark against light. Contrast No. 304.

335. VESUVIUS (colour).

Beginning of finished drawing. Example of Turner's fixed manner of sketching throughout life—the utmost possible quantity of information put into the smallest possible space, but *always* arranged for a perfect picture.—*The Ruskin Cabinet at Whitelands College: Notes by Professor Ruskin*, No. 35.

336. MONTE ST. ANGELO AND CAPRI: MORNING (colour).

337. MONTE ST. ANGELO AND CAPRI: EVENING (colour).

338. CAMPAGNA: SNOWY APENNINES IN DISTANCE (colour).

[See note on No. 330 above.]

339. TIVOLI: THE TOWN WITH ITS CASCADES AND THE CAMPAGNA (colour).

340. TIVOLI: GENERAL VIEW FROM THE VALLEY (colour).

The same subject as No. 303, in colour. [For note on the Tivoli drawings, see No. 252.] "People who look at this," says Mr. Ruskin of the present drawing, "must learn" (see *Letters to William Ward*, ii. 69).

341. CUMBERLAND (pencil).

342. CUMBERLAND: COCKERMOUTH CASTLE (pencil).

343. CUMBERLAND (pencil).

344. CUMBERLAND (pencil).

345. CUMBERLAND: COCKERMOUTH CASTLE (pencil).

346. Two Sketches in Scotland.

347. Scotland.

348. Scotland.

349. Scotland.

[Localities not identified: see notes on Nos. 306–314: Pencil on brown touched with white.]

350. Savoy (chalk and pencil on brown.)

351–372. SKETCHES, CHIEFLY IN VENICE (Late).

Late time, extravagant, and showing some of the painter's worst and final faults; but also some of his peculiar gifts in a supreme degree. [III. Group XVI.]

351. Venice: La Salute and Campanile.

352. Venice: The Grand Canal.

353. Venice: The Rialto.

354. Venice: Casa Grimani and Rialto.

355. Venice: Mouth of Grand Canal (Sunset).

356. Venice: The Grand Canal (above the Rialto).

357. Venice: Cross-Canal, near Arsenal.

358. Venice: On the Cross-Canal, between Bridge of Sighs and Rialto.

359. The same Subject, nearer.

360. Venice: Church of San Stefano.

361. Steamer at Sea.

362. Seaside Fort, with Towers.

363. Tours.

364. Meran.

365. Metz.

366. CASTLE AT BOTZEN.

367. MARETSCH CASTLE AND TOWER OF BOTZEN.

368. RUNKELSTEIN CASTLE, NEAR BOTZEN.

369. FORTRESS. TYROL?

370. FORTRESS. TYROL?

371. VENICE: THE ARSENAL.

The traveller in Venice who cares for Turner should look with remembering attention at the internal angle of the arsenal canal. Turner made its brick walls one flame of spiritual fire, in his mystic drawing of them now in our National Gallery.—*Stones of Venice*, traveller's edition, ii. 215.

372. FISHING-BOATS AND FISH AT SUNSET.

One of his most wonderful works, though unfinished. If you examine the large white fishing-boat sail, you will find it has a little spark of pure white in its right-hand upper corner, about as large as a minute pin's head, and that all the surface of the sail is gradated to that focus. Try to copy this sail once or twice, and you will begin to understand Turner's work. Similarly, the wing of Cupid in Correggio's large picture in the National Gallery [No. 10] is focussed to two little grains of white at the top of it. The points of light on the white flower in the wreath round the head of the dancing child-faun in Titian's Bacchus and Ariadne [No. 35] exemplify the same thing.—*Elements of Drawing*, § 71 *n.*

373–375. STUDIES OF BIRDS AND FISH.

[*To this group belongs also No.* 415. *The group in Mr. Ruskin's proposed arrangement follows the early drawings of Scotland. See Nos.* 306–314.]

Placed immediately after the Scottish series in order to show the singularly various methods of the Master's study. These sketches are, however, at least ten years later in date. They are all executed with a view

mainly to colour, and, in colour, to its ultimate refinements, as in the grey down of the birds and the subdued iridescences of the fish.

There is no execution in water-colour comparable to them for combined rapidity, delicacy, and precision—the artists of the world may be challenged to approach them: and I know of only one piece of Turner's own to match them—the Dove at Farnley. [III. Group IV.]

373. STUDY OF FISH (TROUT, ETC.).

374. STUDY OF FISH (PERCH).

375. TEAL.

[Compare No. 415.]

376–380. PORTS OF ENGLAND (1826–1828).

Five finished drawings, nearly related in style to the "Rivers" [Nos. 161–175]; but nobler, and two of them — "The Humber" and "Sheerness" — among the greatest of Turner's existing works.

Made for mezzotint engraving, and admirably rendered by Mr. Lupton under Turner's careful superintendence. [III. Group XV. *So Mr. Ruskin wrote in his catalogue of* 1881. *It should, however, be noted that "The Humber" and "The Medway" were drawings for "Rivers of England," published in* 1824. *"The Ports of England" consisted of three parts, each containing two engravings, issued in* 1826. *The six original drawings for these plates are in our collection:— Nos.* 169 (*Scarborough*), 170 (*Whitby*), 418 (*Dover*), 377 (*Ramsgate*), 379 (*Portsmouth*), *and* 380 (*Sheerness*). *In* 1856, *five years after Turner's death, the six plates, together with six others not previously published, were issued under the title "The Harbours of England." Mr. Ruskin wrote for this publication an essay on Turner's marine painting and notes on each of the twelve plates.*]

376. THE MEDWAY.

377. RAMSGATE.

The lifting of the brig on the wave is very daring; just one of the things which is seen in every gale, but which no other painter than Turner ever represented; and the lucid transparency of the dark sky, and wild expression of wind in the fluttering of the falling sails of the vessel running into the harbour, are as fine as anything of the kind he has done. There is great grace in the drawing of this latter vessel: note the delicate switch forward of her upper mast.—[See *Harbours of England*, pp. 69–71, ed. 1895, for further remarks on this drawing.]

378. THE MOUTH OF THE HUMBER.

The only one of Turner's works which can in its way be matched with the Sheerness [No. 380]. This is on the whole the finer picture; but the Sheerness by much the more interesting in the shipping.—*Harbours of England*, p. 88.

379. PORTSMOUTH.

Turner dwells with chief insistence on the Ship of the Line, which is certainly the most majestic of all that he has introduced in his drawings.—*Harbours of England.* [The plate made from this drawing is No. VII. in that work: see pp. 100–102 of the edition uniform with this volume for some interesting notes on modifications introduced in the engraving, and on some other points.]

380. SHEERNESS.

I look upon this as one of the noblest sea-pieces which Turner ever produced. It has not his usual fault of overcrowding or over-glitter; the objects in it are few and noble, and the space infinite. The sky is quite one of his best; not violently black, but full of gloom and power. . . . By comparing it with the extreme darkness of the skies in the Dover (418) and Ramsgate (377), the reader will see how much more majesty there is in moderation than in extravagance, and how much more darkness, as far

as sky is concerned, there is in grey and black. . . . For these pale and lurid masses, there is no saying what evil they may have in their thoughts, or what they may have to answer for before night. . . . The subtle varieties of curve in the drawing of the sails of the near sloop are altogether exquisite; as well as the contrast of her black and glistening side with those sails, and with the sea. Examine the wayward and delicate play of the dancing waves along her flank, and between her and the brig in ballast, plunging slowly before the wind; I have not often seen anything so perfect in fancy.—*Harbours of England.* [The plate is No. V. in that work; see pp. 85–88 of the edition uniform with this volume for further analysis of the drawing.]

381–390. VARIOUS SKETCHES (Late Period).

[*For some general remarks on Turner's later sketches, see p.* 99.]

381. On the Rhine?

382. On the Rhine?

383. Saumur.

384. Namur.

385. Town in France: Bridge and Barracks?

386. Château d'Arc?

387. North Transept, Rouen.

388. Avignon.

389. Namur.

390. On the Rhine?

391–400. VIGNETTES FOR ROGERS' "POEMS."

[*This group—No.* 397 *excepted—was separated, in Mr. Ruskin's proposed arrangement, from the other vignettes, as explained in the note to Nos.* 226–250.]

Inferior ones; among which the pretty "Rialto" is degraded because there is no way over the bridge, and the "Ducal Palace" for its coarse black and red colour. So also the "Manor-house," though Mr. Goodall made a quite lovely vignette from it; as also from the "Warrior Ghosts." [III. Group XIII.]

391. VENICE: THE DUCAL PALACE.

[Vignette for Rogers' "Italy."] Whether painted during some fit of slight illness, or perhaps hurriedly by candle-light under some unexpected call from the engraver, it is utterly different from the rest [Nos. 201–225], and wholly unworthy of the painter. [III. p. 35.]

392. COLUMBUS LANDING?

[Study for No. 249.]

393. THE SIMOOM.

[Illustrating the lines in Rogers' poem "Human Life":—

"Or some great caravan, from well to well
Winding as darkness on the desert fell,
In their long march, such as the Prophet bids,
To Mecca from the Land of Pyramids,
And in an instant lost—a hollow wave
Of burning sand their everlasting grave!"]

394. VENICE: THE RIALTO.

[Vignette to Rogers' "Human Life." See note above.]

395. THE VISION.[1]

[Illustration to Canto II. of Rogers' poem "The Voyage of Columbus":—

"Shrieks, not of men, were mingling in the blast;
And armed shapes of god-like stature passed!
Slowly along the evening-sky they went,
As on the edge of some vast battlement."

Mr. Ruskin refers to this "glorious vignette" as an instance of grand imagination shown by the intellectual anticipation

[1] [Cat. III., "The Warrior Ghosts."]

and realization of visionary impressions: "note especially how admirably true to the natural form, and yet how suggestive of the battlement, he has rendered the level flake of evening cloud."—*Modern Painters*, vol. ii. pt. iii. sec. ii. ch. iv. § 7; and *cf.* vol. iii. pt. iv. ch. viii. § 7.]

396. GOING TO SCHOOL.

[Prepared for Rogers' "Poems," but not engraved.]

397. "DATUR HORA QUIETI!"

[Published as a terminal picture in Rogers' "Poems."] Everything, even the darkest parts of the trees, is kept pale and full of gradation; even the bridge, where it crosses the descending stream of sunshine, rather lost in the light than relieved against it, until we come up to the foreground, and then the vigorous local black of the plough throws the whole picture into distance and sunshine. I do not know anything in art which can for a moment be set beside this drawing, for united intensity of light and repose. . . . Whenever Turner wishes to express profound repose, he puts in the foreground some instrument of labour cast aside: see . . . the plough in the furrow.—(*Modern Painters*, vol. i. pt. ii. sec. ii. ch. i. § 10; vol. v. pt. viii. ch. ii. § 5.) The plough in the foreground has three purposes. The first purpose is to meet the stream of sunlight on the river, and make it brighter by opposition; but any dark object whatever would have done this. Its second purpose is, by its two arms, to repeat the cadence of the group of the two ships, and thus give a greater expression of repose; but two sitting figures would have done this. The third and chief, or pathetic, purpose is, as it lies abandoned in the furrow (the vessels also being moored, and having their sails down), to be a type of human labour closed with the close of day. The parts of it on which the hand leans are brought most clearly into sight; and they are the chief dark of the picture, because the tillage of the ground is required of man as a punishment; but they make the soft light of the setting sun brighter, because rest is sweetest after toil. These thoughts may never occur to us as we glance carelessly at the design; and yet their under-current assuredly affects

the feelings, and increases, as the painter meant it should, the impression of melancholy and of peace.—*Elements of Drawing*, § 242.

398. THE ENGLISH FAIR.

[Vignette to Rogers' "Human Life":—

> "A wake—the booths whitening the village-green,
> Where Punch and Scaramouch aloft are seen;
> Sign beyond sign in close array unfurled,
> Picturing at large the wonders of the world."]

399. THE ENGLISH MANOR HOUSE.

[Vignette at the beginning of Rogers' "Human Life."]

400. THE EVIL SPIRIT.

[Illustration to Canto XII. of Roger's poem "The Voyage of Columbus": an angel appearing in vision to the discoverer.]

401–409. SKETCHES ILLUSTRATING TURNER'S PERIOD OF DEVELOPMENT (1775–1800).

[*Of the same period are Nos.* 523–537: *see note on* 537. *Of Turner's early work generally Mr. Ruskin says:*—] *Turner differed from most men in this,—that he was always willing to take anything to do that came in his way. He did not shut himself up in a garret to produce unsaleable works of "high art," and starve, or lose his senses. He hired himself out every evening to wash in skies in Indian ink, on other people's drawings, as many as he could, at half-a-crown a night, getting his supper into the bargain. "What could I have done better?" he said afterwards: "it was first-rate practice." Then he took to illustrating guide-books and almanacks, and anything that wanted cheap frontispieces. The* Oxford Almanack, *published on a single sheet, with a copper-plate at the top of it, consisting of a "View"—you perhaps, some of you, know the kind of print characteristic of the last century, under which the word*

> *"View" is always printed in large letters, with a dedication, obsequious to the very dust, to the Grand Signior of the neighbourhood. Well, this Almanack had always such a view of some Oxford College at the top of it, dedicated, I think, always to the head of the College; and it owed this, its principal decoration, to Turner for many years. I have myself two careful drawings of some old seals, made by him for a local book on the antiquities of Whalley Abbey. And there was hardly a gentleman's seat of any importance in England, towards the close of the last century, of which you will not find some rude engraving in the local publications of the time, inscribed with the simple name "W. Turner."*—"Lectures on Architecture and Painting," ch. iii.

401. THE MEWSTONE, PLYMOUTH SOUND [about 1791].

Showing some progress in laying colour, and interesting as the first thought of one of his best-known works. [II. 4. Engraved in the "Southern Coast," 1826.]

402. MALMESBURY ABBEY.

Sketch [in pencil] from nature for the drawing in the England series. [III. p. 15.]

Of the same date as Nos. 401, 523, 524, but showing in the trees the power of composition he had already reached, as well as his landscape "touch" at this period [about 1791. II. 8].

403. KIRKSTALL ABBEY.

First sketch from nature of the subject in the "Liber Studiorum." [No. 484. II. 9.]

404. HOLY ISLAND (pencil).

First sketch from nature of this subject in the "Liber Studiorum" [No. 481].

Those who are familiar with the compositions of the Liber will be surprised to see how they were founded on the sketches of his boyhood. The Holy Island was

published in 1808, the Kirkstall in 1812; while both of these sketches have been made about 1795.

The upper one has been intended for a coloured drawing, and left off, luckily, just as it was begun. So we see how we ought to begin coloured drawings when we are young, — in little bits: first the cows, which are to be warm; and then the piece of distance outside the building, which is to be cold; and so gradually to work from one to the other. [II. 10.]

405. RUINS OF THE SAVOY CHAPEL (neutral tint).

One, I believe, of a series of drawings executed by Turner for Dr. Munro, for half-a-crown a day and his supper.

Observe, we have, first, the boy's frank trial at nature, colour and all [Nos. 523 and 401]. Then the colour is in a great degree abandoned, and the pencil drawing mastered by itself [No. 402]. Now the light and shade is taken up in pure grey, also by itself. [II. 19.]

406. COTTAGE INTERIOR.

Apparently feeble, but drawn with intensest care, and full of instructive subtleties. Note, for instance, the warm reflected light from the copper pan on the lower part of the blue jug. [II. 26.]

407. FIVE STUDIES.

Of great importance. I have put the two studies of animals in it that they may catch the eye, by the strangeness of their introduction, and allow no one to pass the frame. For the sketch of a tree in the centre of it is out of one of his books filled in Devonshire—on the Tamar, and is indeed the theme afterwards amplified into the beautiful group on the left in "Crossing the Brook" [the oil-picture No. 497 in the National Gallery]. The one on the left of the two lower drawings is the sketch from nature of the "Ivy Bridge" [the drawing No. 556 in this collection]. That on the right is the sketch from nature of the bridge and rock beyond it, from which he composed the scene of combat in the "Fort Bard" [the drawing No. 555 in this collection]. The other two small drawings in the

frame are leaves of the note-book described under No. 603. [II. Frame 16, described under No. 105.[1]]

408. IVY BRIDGE.

Sketch from nature of the subject of the oil-picture of "Ivy Bridge." As interesting as No. 525, being in like manner, the first idea of one of his most important works, a grand oil-picture now [1858] in the possession of E. Bicknell, Esq., of Herne Hill. The study for the drawing in this gallery (No. 556) is in No. 407. [II. 43.]

409. SKETCH OF THE BED OF A STREAM.

One of the most instructive pieces of evidence I could find of the local finishing of his drawings; and as remarkable for precision of touch as for predetermination of design. Note especially the dark greyish-brown dash of shadow from the right, diagonally cast to the top of the white stones, at once defining them in light, and with true outlines; and look how transparent the pool of the stream is becoming, and how bright its fall, by help only of a few well-placed touches of brown and grey.

This sketch should be copied again and again by all students who wish to understand Turner; limiting themselves to precisely his number of touches to bring out the result, as they would be limited in a problem at chess to mate in so many moves. [II. 44.]

410–415. SKETCHES IN TURNER'S FIRST STYLE (1800–1820).

[*Of the same period are Nos.* 538–568.]

410. TORRENT BED. STUDY FROM NATURE.

A specimen of his sketching in oil—a rare practice with him [*cf.* No. 613]. Having seen [in Nos. 538–548] the

[1] [In the first ed. of Cat. II., frame No. 16 contained an "Early Drawing of a Landscape," thus described:—"Many pieces of this kind were made by him for the regular market, resembling, as nearly as might be, the works of other popular painters of the day, while he persevered secretly in his own particular studies. The heavy and broad touch required for this market supply was probably of use in keeping him from exaggerations of subtlety."]

discipline through which he put himself in pure light and shade in the year 1802, we proceed to examine the work resulting from it.

This sketch exemplifies the kind of work which, as I have just said, he did for his own instruction only; sometimes in oils during the first period. It was usually subdued, as this is, in colour, seeking rather for general breadth of tone; and carefully reserving force for one or two points, as here for the two black touches in front.

The stone drawing is consummate. [II. 66.]

411. Dock Leaves (outlines).

Studies from four different points of the same group of dock leaves. I think meant for [use in] the farmyard, with cart, in the Liber Studiorum. [II. 85–88.]

412. Study of Sheep.

Very fine. [II. 92.]

413. Studies of Market-ware.

Two leaves from a pocket-book filled at Rotterdam. [II. 96, 97.]

414. Sketches and Studies.

(*a*). Sketches on the Seine (pencil).

Note the inscriptions of incidents, "sheep; saw-pit," &c.

(*b*). Studies from Claude.

There are very few of this kind of sketch, chiefly from Claude and Titian; from the latter in rude colour, with comments; forming a continuous volume, which cannot be broken up for the sake of exhibiting a leaf. [II. 100, 101.]

415. Study of Teal, flying.

[See note on 373–375, a group of studies of birds and fish. At one time the present study was exhibited together with No. 568. The latter drawing (of dead ducks) is referred to in the following note:—]

It is well to have these two drawings side by side,

because they are entirely characteristic of the manners of the first and second periods. The darkness and breadth of No. 568 belong to the first, and the brightness, refinement, and active energy in the drawing of the living bird to the second.

No words are strong enough to express the admirableness of the sketch No. 415. There is only one other equal to it in the National Collection, and I believe only one in the world superior to it,—of a ringdove at Farnley. There are, however, many studies of game by Turner, besides this ringdove, at Farnley.

The peculiar execution by which the spotted brown plumage is expressed, and the wonderful drawing and colour reached at one touch, as far as they are consistently possible, render these bird drawings of Turner more utterly inimitable than, so far as I know, anything else he has done.

But he loved birds, and was kind to them (as he was to all living creatures, whatever the world may have said of him). It will not be thought in after years one of the least important facts concerning him, that, living at his cottage at Twickenham, he was nicknamed "Blackbirdy" by the boys, because of his driving them away from his blackbirds' nests. [II. 105.]

416–426. EXAMPLES OF TURNER'S SECOND STYLE (1820–1835).

The peculiarity of this period — the central one of the painter's life — consists in its defiance of precedent, its refinement, brilliancy of colour, and tendency to idealism. Only a few finished drawings characteristic of the time exist in the National Collection. [II. p. 41.]

416. COCKERMOUTH, CUMBERLAND (pencil).

417. COCKERMOUTH, CUMBERLAND (pencil).

[With these drawings should be compared Nos. 569, 570. See note under those numbers.]

418. DOVER.

Drawing made for the series of the "Harbours of England." [See under Nos. 376–380.] It is partly illustrated in my written text to the plates. [II. 121. Mr. Ruskin there notes Turner's "faulty habit of local exaggeration":—] He always painted, not the place itself, but his impression of it, and this on steady principle; leaving to inferior artists the task of topographical detail; and he was right in this principle, when the impression was a genuine one; but in the present case, it is not so. He has lost the real character of Dover Cliffs by making the town at their feet three times lower in proportionate height than it really is: nor is he justified in giving the barracks, which appear on the left hand, more the air of a hospice on the top of an Alpine precipice, than of an establishment which, out of Snargate Street, can be reached without drawing breath, by a winding stair of some 170 steps. [The plate is No. I. in "Harbours of England": for further notes, see pp. 64–66 of the ed. uniform with this volume: see also p. 280 below.]

419. NORTH SHIELDS.[1]

420. ROCHESTER.

[Engraved for] "Rivers of England." Ugly in subject but one of his consummate drawings, and the best example for students of all the three. If, however, they can at all succeed in copying a piece, either of the Dover, Shields, or this, they will have reached some understanding of Turner; whereas they may copy many of the oil-pictures without clearly seeing in what his greatness consisted. [II. 123.]

[1] [In ed. 1 of Cat. II. the note was: "From the 'Rivers of England,' but not by any means one of his best moonlights. It is too violent in effect." Before ed. 2 was published Mr. Ruskin intended (but forgot) to withdraw the "Shields" and substitute the "Okehampton." Accordingly the first impression of ed. 2 described what was really "Shields" by the note on "Okehampton," now No. 165. The mistake was discovered, and in the second impression the note was: "From the 'Harbours of England.' An inferior drawing, containing, however, fine passages in the distance on the left." The "Shields" was engraved in the "Rivers."]

421. FOUR SKETCHES AT CALAIS (pen on grey).

(*a*).[1] CALAIS HARBOUR. FISHING-BOATS GOING OUT.

(*b*). CALAIS HARBOUR. ANOTHER EXPERIMENT ON THE SAME SUBJECT.

(*c*). FORT ROUGE, CALAIS. SCHOONER COMING OUT IN A BREEZE.

(*d*). CALAIS SANDS. FISHERS GETTING BAIT.

These, with the eight following subjects, are examples of his grandest sketching towards the close of the second period; in some respects, therefore, the grandest work in grey that he did in his life, his touch in after years being less firm; while the composition is at present more easy and natural than in his earlier drawings.

The two upper sketches of Calais Harbour, however, so much resemble in feeling the great Calais Harbour painting [No. 472 in the National Gallery], that it might at first be thought they were trials of arrangement for it; but they are later work by many years, which is proved (among other evidence) by the smoke of the steamer in No. (*b*), there being no packets but sailing ones in 1803.

These sketches are very interesting in the way the original pencilling on the spot is partly employed, and partly crossed out, by the pen work. Thus, in (*a*), the pencil is left to indicate the timbers which support Fort Rouge, but the square sail is drawn right over the zigzag which indicates the pier on the left; and in (*b*), a square sail indicated in pencil in the same place is given up, and never touched with the pen. Though, however, more shown in this drawing than usual, the principle is one of those which Turner held most fixedly and constantly. Whatever material a touch may have been made with,—colour, pencil, or chalk,—he will either use it or contradict it, but he never will repeat it. He will either leave his pencil mark to stand alone for timbers, or draw right across it, and let it stand for nothing; but he never will draw a pen line above it, and let it stand for half and half with ink. So in colour. He will either leave a colour as it is, or strike another over

[1] [The separate sketches are thus referred to—

(*a*). (*b*).

(*c*). (*d*).]

it to change it; but never lay two touches over each other of the same tint. The principle is well known as essential to good colouring; but it is not so generally known as essential to the good penning in of a pencil sketch that the pen should never go over a pencil line. The shake of the sails in the wind, in either of these Calais Harbour sketches, is, I should think, enough to cool the gallery on hot days. But in all respects these four sketches are inestimable: not the least precious drawing being the No. (*d*), in which, as an indication of the pace at which they were all done, observe the two dark lines of curving wave on the left, struck from beneath, both drawn into loops, as with one dash of the pen. Then note the attention of mind as this dashing was done. The first wave on the left breaks slightly, and has only a few white dots at its edge; the second completely, and has a great many. After this has broken there are only low waves on the sand, and all the curved lines are therefore drawn lightly! [II. 128–131.]

422. FOUR FRENCH SUBJECTS (pen on grey).
(*a*). EVREUX.
(*b*). MARKET-PLACE AND CHURCH OF LOUVIERS.
(*c*). VERNON.
(*d*). VERNON; AND SOME PLACE BESIDE, TOPSY-TURVY.

All magnificent. (*a*). Note in the Evreux, respecting the matters we have just now been speaking of, how carefully the white is laid on the cathedral so as to leave the pencil touches to stand for buttress shadows. The running flock of sheep to the right are intended to get rid of the vertical stability of the cathedral, which Turner had rather more of than he liked. It is quite wonderful also how the dots of white in these sheep increase the look of space in the city, which he had rather less of than he liked. He never throughout his life was pleased with things that stood quite straight up; and though contented enough with a village or a cottage, when he drew a city, he liked a large one. Usually he sets all his cathedral and church towers from three to six feet off the perpendicular, being provoked with them for not behaving

gracefully, like ships in a breeze. But the flock of sheep is here a more prudential expedient to obtain his beloved obliquity.

(*b*). Not good; an instructive example of his want of feeling for Gothic architecture when seen near.[1]

(*c*). Two studies on one sheet. The lowermost one is the bridge in the distance of the upper one, seen the other way. The massive look of the rectangular houses on the bridge is purposely increased by the opposition of the sharp points of the boats; it is a favourite artifice of Turner's. The three round packages, on the contrary, repeat and increase the look of multitudinousness in the bridge arches.

These buildings on the bridge are mills; the wheels are indicated in the arches below, and more plainly in the next sketch.

This is very characteristic of France; the water power of the French rivers, irrespective of tide, being much greater than of ours.

(*d*). Vernon; from further below the bridge. Observe, in the last sketch, the way the oval packages, with the figure above them, point up through the bridge; and compare the use of the great crest-shaped rudders of boats in this one. These groups of radiating lines are to give connection between the foreground and bridge in each case; without them they would run in two painfully separate and parallel lines. The figures in No. 421 (*a*) are arranged in similar lines, to help in sending the boat well out of the harbour. [II. 132–135.]

423. FOUR SKETCHES ON THE SEINE.

(*a*). MARLY. Realized for the "Keepsake."

(*b*). NEAR ST. GERMAIN, LOOKING UP THE SEINE.

(*c*). CASTLE OF THE FAIR GABRIELLE. Also realized for the "Keepsake."

(*d*). NEAR ST. GERMAIN, LOOKING DOWN THE SEINE.

The plan of composition in (*b*) is very curious. A double group of trees, with *one* circle beneath it, carrying the eye out to the left; a treble group of trees, with

[1] [For another note on this drawing, see p. 418, below.]

two circles beneath it (wheels of diligence), carrying the eye out to the right; a man in the middle, with a couple of circles, one on each arm, to join the groups; the windows of the diligence to repeat and multiply the arches of the building on the hill; the galloping horses to oppose vertical stability as the sheep in No. 422 (*a*).

No. (*c*) is more careless in work than the rest, but most careful in composition, and highly interesting as an example of Turner's favourite scheme of carrying his main masses by figure foundations, like the rich sculptured bases to Lombardic pillars. Two figures to the two trees on left; many figures to many trees in centre: two figures to two trees on right; two black figures bowing to each other from opposite sides of the avenue, to increase its symmetry of shade. In each case the figures extend below to nearly the breadth to which the trees branch above. We have first an upright lover to an upright tree; a graceful lady, with flowing train, to graceful tree with bending top; a completely recumbent group in centre to completely impendent foliage of centre; sloping lines converging below on the right, for sloping boughs converging above on the right. The artifice is concealed and relieved by one bold diagonal line begun by the child in the centre, and carried by a straight tree-trunk to the top of the picture.

No. (*d*) is also rather careless, but marvellous in expression of the course of stream by the gradated laying on of white. The postillion straddling up the hill is essential to sustain the group of tall trees. The black figure in the centre, by its excessive darkness, balances postillion and trees together; then the dark island leads the dark masses out of the picture. [II. 136–139.]

424. FOUR FRENCH SUBJECTS.

(*a*). AMBLETEUSE?

(*b*). DIEPPE.

(*c*). BRIDGE OF BOATS AND UPPER BRIDGE AT ROUEN.

(*d*). MEMORANDA OF BOULOGNE, AMBLETEUSE, AND VIMARAUX.

(*b*) is the most delicate pen and ink sketch among this series of drawings, exquisitely beautiful in action of

sails. (*a*) is one of the most laconic in line, and the other two among the most economic in paper. [II. 140–143. For a further note on (*a*), see introductory remarks, p. 89 of this volume.]

425. FOUR SKETCHES IN COLOUR AT PETWORTH.

Evening studies. The first and last so severe in tone as almost to take the character of the first period, but all noble. [II. 147–150.]

426. FOUR PEN OUTLINE SKETCHES FOR THE "RIVERS OF FRANCE."

These four drawings, belonging to the third period, are placed with those from Petworth [Nos. 425 and 576] in order to mark the peculiar use of the pen characteristic of Turner's most advanced work. He was about to enter on the pursuit of effects of colour more soft and illusive than any that he had yet attempted; and precisely in proportion to this softness of general effect was the firm retention of form by the pen drawing in all his careful memoranda. Multitudes of slighter sketches occur without it, but nearly all the best drawings of the period have it definitely; and its presence instantly marks a work of the advanced time, though the work may be of the advanced time without having it, as the last sketch in this frame. The third sketch is a beautiful and characteristic example of the treatment. See note on No. 432 (*c*). [II. 150–154.]

427–437.—EXAMPLES OF TURNER'S THIRD STYLE (1835–1845).

[*To the same period belong Nos.* 577–589.]

427. FOUR FRENCH SUBJECTS.

I believe, on the Meuse, the third sketch being certainly Dinant. These, with the following frames, form a perfectly typical illustration of the great work of the

early third period—glowing in colour, deep in tenderness and repose.[1] [II. 155–158.]

428. FOUR FRENCH SUBJECTS.

(*a*). HAVRE?
(*b*). ROUEN.
(*c*). ST. GERMAIN?
(*d*). QUILLEBŒUF.

Four of the very highest quality. It is impossible to have a drawing containing more of the essence of all that is best in Turner than the Havre. The subtlety of gradation of grey light from behind the fort to the left; of shadow at the edge of the fort itself; of rosy colour from the dark edge of the lightest cloud; of green in the water, caused not by reflection, but by the striking of the rainy sunshine on its local colour, and the placing of the boat's flag, and the radiating lines of the rain, to express the drift of breeze which is coming out of the light of the sky, are all in his noblest manner. It may be copied for ever with advantage,—never with success.

(*b*). It is raining in the *distance* of (*a*); but here, between us and the lights, making the forms indistinct, expressed only by outline. In the St. Germain (*c*), we have an effect of misty morning; and in the Quillebœuf (*d*), of a grey and colourless day. [II. 159–162.]

429. FOUR FRENCH SUBJECTS.

(*a*). CITY, WITH PORT.
(*b*). SUNSET.
(*c*). CASTLE, WITH MOAT.
(*d*). TOWN, WITH BRIDGE.

All rich in colour, but not first-rate drawings. (*c*) is the best, and may be considered, in its dependence for effect on the drawbridge, as a lesson how to give the utmost possible value to the smallest possible number of grains of black chalk. [II. 163–166.]

[1] [The original text, referring to a former arrangement, has here been slightly altered. The note was: "These, with those placed below on the same screen, form a . . . repose. The upper and lower frames give examples of the slighter drawings, and the central frame of perfect ones."]

430. FOUR FRENCH SUBJECTS.

Except the first, Tancarville, I do not as yet know the subjects. They are examples of the inferior work of the period. Turner wasted much time because he could not resist the impulse to make a coloured sketch of everything he saw; and it was only occasionally, when he was undisturbed by new ideas or visions, that he finished his work rightly. But all are equally instructive respecting modes of execution: observe, especially, that, however great his hurry, he prepares his under colour rightly, and then throws another tint over it to *leave* in perfect purity even such a little light as the wake of the dabchick in the last sketch, which anybody else would have taken out afterwards. [II. 167–170.]

431. CHALK ROCKS ON THE MEUSE AND THREE OTHER SUBJECTS.[1]

Very grand in thought; but second-rate and hazy in execution. [II. 171–174.]

432. FOUR SUBJECTS.

(*a*). TWILIGHT (LUXEMBOURG).
(*b*). BRIDGE ON MOUNTAIN PASS.
(*c*). THE GREAT FORTRESS.
(*d*). TWILIGHT, WITH SETTING MOON.

I have seen at different times, at least twenty drawings by Turner of this wonderful place [in (*c*),] and have never been able to find out where it is. If any traveller can tell me, I should be grateful. I think No. 426. (third sketch) is the same place; at all events that is the place I want to find the name of.[2] [II. 175–178.]

[1] [The subject of the second sketch is apparently Tancarville.]

[2] [The identification of Turner's sketches must largely depend on the notes of travellers who happen to have followed in his footsteps. The editor of this volume would be much obliged by any identifications with which readers may favour him.]

433. FOUR SUBJECTS.

(*a*). HONFLEUR.
(*b*). A TURN IN A FRENCH ROAD.
(*c*). SKETCH OF FORTRESS.
(*d*). HONFLEUR.

The second sketch is inserted to show the painter's interest in anything odd, or characteristic of a foreign country. [II. 179–182.]

434. FOUR FRENCH SUBJECTS.

(*a*). SCENE ON LOIRE?
(*b*). PORT OF HONFLEUR.
(*c*). FRENCH RIVER BOATS.
(*d*). RIVER SCENE, WITH TOWER.

These four, with the Havre [No. 428 (*a*)], are the most consummate drawings exhibited in the present collection.[1] I shall not say anything of them specially; partly because the explanation of any one rightly would take too much space in the catalogue; partly because they are of that highest class of art which can only be thoroughly felt after years of labour. But students may test their progress in drawing, in colour, and in feeling, simply by the degree of admiration they honestly feel for these sketches.

The qualities, perhaps, which will last be suspected in them are their intense refinement and care. It may therefore be advisable at once to take a magnifying-glass to look at the drawbridges in (*b*), and (if studying practically) to draw the purple castle in No. (*a*) on the right, without the white dot in its tower, to see what becomes of it under that deprivation. [II. 183–186.]

[Of the group to which No. 434 belongs, Mr. Ruskin says:—] A magnificent selection from the body-colour drawings of his best time, which contain the most wonderful things he ever did in his own special manner. [III. p. 22.]

435. FOUR SUBJECTS.

(*a*). THEATRE AT DIJON.
(*b*). AVENUE OF POPLARS.
(*c*). ROOM AT PETWORTH CASTLE.
(*d*). ROUND TOWER IN TWILIGHT.

The Petworth, (*c*), though it looks unfinished, will be

[1] [*i.e.* in the so-called "Kensington Series," see p. xii.]

found, on examination, peculiarly interesting; and to students, helpful, in the rapid expression of the varying surfaces of the sculpture by laying thicker white in the right places while the colour is wet. (*d*) is very noble. [II. 187–190.]

436. FORTRESS: EVENING.

437. LAUSANNE, IN ROSY SUNSET.

I do not know the subject of the first sketch [436], but both sketches are intensely characteristic of Turner's modes of thought in his last period; simplicity of effect, and tenderness with depth of colour prevailing over all detail. The green-blue waters of the Lake of Geneva delighted him always, and the sketch 437 has been made for the sake of their contrast with the rosy light. [II. 204, 205.]

438–460. MISCELLANEOUS DRAWINGS, ILLUSTRATIVE OF POINTS DESERVING ESPECIAL NOTICE.

438. FOUR LEAVES FROM A SKETCH-BOOK (pencil).

Filled on the way to and from Scotland, by sea, on the occasion of George the Fourth's visit to Edinburgh. These are the first examples given in this series from Turner's smaller note-books, on which, however despised they may be by persons who look only for the attractive qualities of drawing, his peculiar eminence as a painter chiefly depended. It was in these that his observations of nature were accumulated, day by day, and moment by moment, until his mind became an inexhaustible treasury of natural facts, which imagination might afterwards arrange and combine at her pleasure.

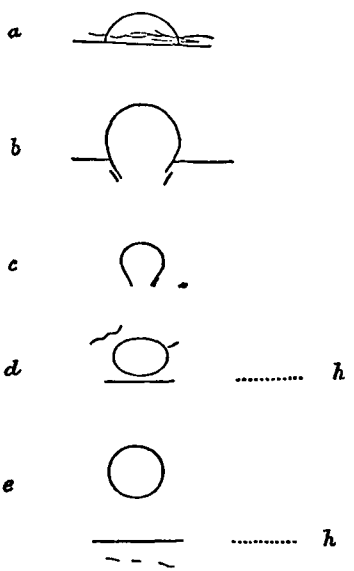
There are two hundred and forty-seven of these books in the National Collection containing from fifty to ninety leaves each, nearly always drawn upon on both sides.

The leaves (*a*) and (*c*)[1] in this frame are good examples of his mode of studying skies. He rarely, as already stated, sketched from them in colour, perceiving that the

[1 The leaves are arranged (*a*) in top row, (*b*), (*c*), (*d*) below.]

colours changed much too fast to be set down with fidelity; and considering all imperfect and untruthful colour memoranda as simply deceptive and harmful. His method was to outline as fast as possible the forms, and write down the colours of the clouds, in any sky effect which interested him; afterwards, if he thought it desirable, he appears deliberately to have made a study of the sky in colour, as he remembered it; but he never tried to pursue at the instant the changes of coloured clouds.

The leaf (*c*) is a note of changes of effect at sunrise, and means as follows (see the figure at the side of this page).[1]



(*a*). When the sun was only half out of the sea, the horizon appeared sharply traced across its disc; vapour slightly obscuring its light at the lower part.

(*b*). When the sun had risen so as to show three-quarters of its diameter, its light was so great as to conceal the sea horizon, consuming it away, as it were, in a reversed cone of light.

(*c*). When on the point of detaching itself from the horizon, the sun still consumed away the line of the sea, where it touched it.

(*d*). Having fairly detached itself by a distance of about a quarter of its diameter from the horizon, the sea line (*h*), again appeared; but the risen orb seemed at first flattened by refraction into an oval.

(*e*). Having risen a distance equal to its own diameter above the sea-line (*h*), the orb appeared round. The word in the uppermost note, to the right of the sun, is "red";

[1] [This leaf is engraved accurately in the fifth volume of "Modern Painters" (pt. viii. ch. 4, § 7) as an instance of sketch-memoranda of facts. "When the sketch is made merely as a memorandum, it is

the others, "yellow," "purple," "cold," "light grey." He always noted the colours of skies in this way.

The leaves (*b*) and (*d*) are examples of the sketches of coast and shipping made throughout the volume from which these leaves are taken. The whole coast line, from the Thames mouth to Edinburgh, is thus drawn in successive portions as it showed itself, and similarly all the way back, its aspect of course changing with the accidental variations of distance between the vessel and the land. Every group of ships and of clouds that was the least interesting or available, is noted in like manner. [II. 233–236.]

439. SIX LEAVES FROM A SKETCH-BOOK FILLED ON THE LAKE OF GENEVA (pencil).

(*a*). JUNCTION OF THE RHONE AND ARVE.
(*b*). STUDIES OF BOATS.
(*c*). LAUSANNE FROM THE NORTH.
(*d*). LAUSANNE FROM THE EAST.
(*e*). GENEVA FROM THE WEST.
(*f*). GENEVA FROM THE WEST AT A GREATER DISTANCE.

(*c*). [An example of] one of Turner's memoranda of a complete subject, Lausanne, from the road to Fribourg—[facsimiled in the fifth volume of "Modern Painters," pt. viii. ch. iv. fig. 98, where the following analysis of it is given:—] This example is entirely characteristic of his

impossible to say how little, or what kind of drawing, may be sufficient for the purpose. It is of course likely to be hasty from its very nature, and unless the exact purpose be understood, it may be as unintelligible as a piece of shorthand writing. For instance, in the corner of a sheet of sketches made at sea, among those of Turner, at the National Gallery, occurs this one . . . I suppose most persons would not see much use in it. It nevertheless was probably one of the most important sketches made in Turner's life, fixing for ever in his mind certain facts respecting the sunrise from a clear sea-horizon. Having myself watched such sunrise occasionally, I perceive this sketch to mean as follows:—[here follows an explanation similar to that given in the text above] This memorandum is for its purpose entirely perfect and efficient, though the sun is not drawn carefully round, but with a dash of the pencil; but there is no affected or desired slightness. Could it have been drawn round as instantaneously, it would have been. The purpose is throughout determined; there is no scrawling, as in vulgar sketching."]

usual drawings from nature, which unite two characters, being *both* commemorative and determinant:—Commemorative, in so far as they note certain facts about the place: determinant, in that they record an impression received from the place there and then, together with the principal arrangement of the composition in which it was afterwards to be recorded. In this mode of sketching, Turner differs from all other men whose work I have studied. He never draws accurately on the spot, with the intention of modifying or composing afterwards from the materials; but instantly modifies as he draws, placing his memoranda where they are to be ultimately used, and taking exactly what he wants, not a fragment or line more. This sketch has been made in the afternoon. He had been impressed, as he walked up the hill, by the vanishing of the lake in the golden horizon, without end of waters, and by the opposition of the pinnacled castle and cathedral to its level breadth. That must be drawn! and from this spot, where all the buildings are set well together. But it lucklessly happens that, though the buildings come just where he wants them in situation, they don't in height. For the castle (the square mass on the right) is in reality higher than the cathedral, and would block out the end of the lake. Down it goes instantly a hundred feet, that we may see the lake over it; without the smallest regard for the military position of Lausanne. Next: The last low spire on the left is in truth concealed behind the nearer bank, the town running far down the hill (and climbing another hill) in that direction. But the group of spires, without it, would not be rich enough to give a proper impression of Lausanne, as a spiry place. Turner quietly sends to fetch the church from round the corner, places it where he likes, and indicates its distance only by aerial perspective (much greater in the pencil-drawing than in the woodcut). But again: Not only the spire of the lower church, but the peak of the Rochers d'Enfer (that highest in the distance) would in reality be out of sight; it is much farther round to the left. This would never do either; for without it, we should have no idea that Lausanne was opposite the mountains, nor should we have a nice sloping line to lead us into the distance. With the same unblushing tranquillity of mind in which he had ordered up the church,

Turner sends also to fetch the Rochers d'Enfer; and puts *them* also where he chooses, to crown the slope of distant hill, which, as every traveller knows, in its decline to the west, is one of the most notable features of the view from Lausanne. These modifications, easily traceable in the large features of the design, are carried out with equal audacity and precision in every part of it. Every one of those confused lines on the right indicates something that is really there, only everything is shifted and sorted into the exact places that Turner chose. The group of dark objects near us at the foot of the bank is a cluster of mills, which, when the picture was completed, were to be the blackest things in it, and to throw back the castle, and the golden horizon; while the rounded touches at the bottom, under the castle, indicate a row of trees, which follow a brook coming out of the ravine behind us; and were going to be made very round indeed in the picture (to oppose the spiky and angular masses of castle), and very consecutive, in order to form another conducting line into the distance. These motives, or motives like them, might perhaps be guessed on looking at the sketch. But no one without going to the spot would understand the meaning of the vertical lines in the left-hand lowest corner. They are a "memorandum" of the artificial verticalness of a low sandstone cliff, which has been cut down there to give space for a bit of garden belonging to a public-house beneath, from which garden a path leads along the ravine to the Lausanne rifle-ground. The value of these vertical lines in repeating those of the cathedral, is very great; it would be greater still in the completed picture, increasing the sense of looking down from a height, and giving grasp of, and power over, the whole scene. Throughout the sketch, as in all that Turner made, the observing and combining intellect acts in the same manner. Not a line is lost, nor a moment of time; and though the pencil flies, and the whole thing is literally done as fast as a piece of shorthand writing, it is to the full as purposeful and compressed, so that while there are indeed dashes of the pencil which are unintentional, they are only unintentional as the form of a letter is, in fast writing, not from want of intention, but from the accident of haste. I know not if the reader can understand,—I myself cannot, though I see it

to be demonstrable,—the simultaneous occurrence of idea which produces such a drawing as this: the grasp of the whole, from the laying of the first line, which induces continual modifications of all that is done, out of respect to parts not done yet. No line is ever changed or effaced: no experiment made; but every touch is placed with reference to all that are to succeed, as to all that have gone before; every addition takes its part, as the stones in an arch of a bridge; the last touch locks the arch. Remove that keystone, or remove any other of the stones of the vault, and the whole will fall.

(*e*) and (*f*). As the fortifications drawn in these sketches do not now exist (having been thrown down, it is said, in order to find employment for the watchmakers, in a time of slack trade), these memoranda of the earlier aspect of the city are all the more valuable; as sketches, they are of the noblest kind, as lovely in composition as they are expressive in touch.

In the distance of (*e*), the Mole shows its summit above the cloud; the Little Salève appears on the right; in (*f*), the slope of the Voirons is seen on the left, and part of the Great Salève on the right. [II. 247–252.]

440. STUDIES OF POULTRY.[1]

[For other studies of a similar kind see No. 609.] Examples of his rapid memoranda of groups that pleased him, caught as he stood looking into his poultry yard. [II. p. 38.]

441. BUCKINGHAM GATE (NEAR HUNGERFORD BRIDGE).

An early beginning of a drawing intended for completion, and admirably illustrative of the painter's method of work as opposed to common water-colour drawing: namely, his completing each portion of the work as it

[1] [Cat. II. reads here: "The drawings which now follow are of miscellaneous character, having been chosen for addition to the exhibited collection, one by one, in the course of further examination of the unexhibited drawings." The "drawings which follow" are now Nos. 440, 441, 610, 611, 612, 561 (*a*) (in the oil-pictures), 614–616, 442, 617, 618, 442, 443, 619, 444, 620, 445–447, 621, 622, 448, 449, 623, 624, 450–455.]

proceeded (knowing so precisely what he had to do that he never troubled himself to get rid of the white paper round the place where he was drawing, as inferior workmen are so fond of doing); and also, his getting all his results as far as possible by leaving the lights from the beginning; not taking them out afterwards. It will be found, with considerable surprise I should think by most of our modern water-colour painters, that the ropes of the vessels are left in light through all the various stages of the work; not one taken out afterwards. [II. 281.]

442. FOUR SUBJECTS.

(*a*). INTERIOR OF FRENCH COTTAGE: DRESSING FOR TEA.
(*b*). PROMENADE AT NANTES.
(*c*). TWILIGHT.
(*d*). SUNSET.

Compare (*b*) with No. 618 (*b*). Note in (*a*) the subtle effects of twilight: don't miss the cat. "Twilight" (*c*) is one of the Petworth drawings. I do not know the town in (*d*); there is a cemetery in the foreground. Very fine. [II. 291, 292, 298, 299.][1]

443. FOUR FRENCH SUBJECTS.

(*a*). HAVRE?
(*b*). SAUMUR.
(*c*). CAUDEBEC.
(*d*). HARFLEUR.

All of highest quality; the second peculiarly beautiful. [II. 300–303.][2]

444. FOUR SKETCHES IN COLOUR ON THE LOIRE AND MEUSE.

The last is Huy; the others I am not sure of. All are of exquisite beauty. The effect of morning light in the

[1] [The present frame No. 442 includes the contents of two frames as described in Cat. II. No. (*a*) above was 299 in Frame 135, (*b*) was 298 in Frame 135, (*c*) was 292 and (*d*) 291 in Frame 132.]

[2] [The position of (*b*) and (*d*) is reversed from that described in Cat. II.]

third, and the tenderness of the few simple touches and hues that produce it, may be studied with never-ending gain. [II. 307–310.]

445. MARINE STUDIES WITH FISH.[1]

(*a*). MARINE STUDY OF A BUOY, GURNET, AND DOG-FISH.

(*b*). SEASIDE STUDY WITH MACKEREL IN THE FOREGROUND.

446. DRACHENFELS.[2]

447. GRENOBLE.

Two of the best of his last sketches on white paper. [II. 315, 316.]

448. CARNARVON CASTLE (pencil).

449. WELLS CATHEDRAL (pencil).

Drawings of the same date as No. 444 (*c*), or very little later, but never realized. [II. 321, 322.]

450. FOUR SKETCHES AT AND NEAR YORK.

Of the highest possible quality of pencil sketching (Middle time). [II. 327–330.]

451. COMPANIONS TO THE FOREGOING. [II. 331–334.]

452. ON THE RHINE.

A study on brown paper; of very late date. [II. 335.]

453. BELLINZONA.

Out of a sketch-book of very late date. [II. 336.]

The weather having completely cleared,[3] we approach Bellinzona in the glowing light of a cloudless evening.

[1] [The present frame combines Frames 140 and 141 in Cat. II. No. (*a*) above was No. 313 in Frame 140, (*b*) was 314 in Frame 141. Cat. II. entitles (*a*) "Vignette of Turbot and Mullet," (*b*) "Vignette of Mackerel."]

[2] [Cat. II. calls it "Swiss Fortress."]

[3] [The reference is to the original arrangement of a hundred drawings, wherein the preceding drawing was "The Pass of Faido" (now at Oxford), in showery weather.]

Nothing can possibly be more wonderful than this study, either in truth of mountain line, or beauty of composition. I do not know one which shows the difference between Turner and all other painters more completely: for instance, assuredly any other artist would have made the buildings on the hill in the middle distance as dark, or darker than the hill on which they stand, in order to show them better against the mist; but how tenderly Turner has marked that, though all are in shadow (the ray of light over the hill striking quite above them), the buildings are a little paler and warmer, as well as more exposed to diffused light, than the rock they stand upon.

The figures are wonderfully put in, directing the eye to the towers above, and giving distance to the road. The piece of quiet light river on the right is quite wonderful in effect at a little distance. The sketch is in all respects one of a thousand. [I. 41.]

454. FRIBOURG (SWITZERLAND).

Sketched on, I believe, his last Swiss journey (1845). [II. 337.]

455. FRIBOURG (SWITZERLAND).

Companion to the foregoing. Out of a book containing fourteen sketches of this city; all more or less elaborate; and showing the way in which he used the pencil and pen together, up to the latest hour of his artist's life. The lesson ought surely not to be lost upon us when we consider that from Turner, least of all men, such indefatigable delineation was to have been expected; since his own special gift was that of expressing mystery, and the obscurities rather than the definitions of form. If a single title were to be given, to separate him from others, it ought to be "the painter of clouds": this he was in earliest life; and this he was, in heart and purpose, even when he was passing days in drawing the house roofs of Fribourg; for the sketches which at that period he liked to be asked to complete were such as those in frame No. 589, soft cloud wreathing above the deep Swiss waters.[1] [II. 338.]

[1] [Here followed in Cat. II. the concluding paragraph now given under No. 589.]

456. LANDSCAPE SKETCH, WITH ABBEY BUILDINGS IN MIDDLE DISTANCE (colour).

457. DRYSLWYN CASTLE, VALE OF TOWY, S. WALES.

458. A CASTLE (pencil).

459. STUDY OF SHIPPING (pencil and brown).

460. SKETCH IN GLASGOW (pencil).

461-522, 863-884. LIBER STUDIORUM.

The studies made by Claude for his pictures, and kept by him under the name of the Liber Veritatis, were for the most part made with pen and ink, washed over with a brown tint. These drawings, carefully facsimiled and published in the form of mezzotint engravings, have long been supposed to be models of taste in landscape composition. In order to provoke comparison between Claude and himself, Turner published a series of engravings, called the Liber Studiorum, executed in exactly the same manner as these drawings of Claude,—an etching representing what was done with the pen, while mezzotint stood for colour. You see the notable publicity of this challenge. Had he confined himself to pictures *in his trial of skill with Claude, it would only have been in the gallery or the palace that the comparison could have been instituted; but now it is in the power of all who are interested in the matter to make it at their ease.*—"Lectures on Architecture and Painting," § 98.

[*For the plates in Liber Studiorum, Turner made in the first instance, drawings in sepia, or some warm tint in water-colour, the same size as the intended plate; the drawing comparatively slight, and strengthened with pen lines, foreshadowing the etched lines. These lines were first etched upon the copper plate, this part of the work, with a few exceptions, being done by Turner himself. The plate was then mezzotinted, in some instances by Turner himself; and in*

all other cases the progress of the engraving was supervised by him with the utmost care.

[*The drawings here exhibited are those made by Turner in sepia. The original plan of the book was to include one hundred and one subjects. Seventy-one plates were issued between the years* 1807 *and* 1819, *and the publication was then dropped. Of the original drawings, fifty-one came into the possession of the nation by Turner's bequest* (*Nos.* 461 – 511). *Twenty-two more were added in* 1901 *by the bequest of Mr. Henry Vaughan* (*Nos.* 863–884).

[*The original drawings are, with some exceptions, inferior in interest to fine impressions from the plates. Mr. Ruskin did not include them in his catalogues of examples arranged for the instruction of students: see above*, p. 4. *See also* "Arrows of the Chace," i. p. 140.

[*In the present catalogue, notes on the designs are collected from Mr. Ruskin's various books.*]

461. JASON.

The rocks of the Jason may be seen in any quarry of Warwickshire sandstone. Jason himself has not a bit of Greek about him; he is a simple warrior of no period in particular; nay, I think there is something of the nineteenth century about his legs ("Modern Painters," vol. i. pt. ii. sec. i. ch. vii. § 42). [But in the dragon the painter's "penetrative imagination" finds full scope:—] No far forest country, no secret path, nor cloven hills; nothing but a gleam of pale horizontal sky, that broods over pleasant places far away, and sends in, through the wild overgrowth of the thicket, a ray of broken daylight into the hopeless pit. No flaunting plumes nor brandished lances; but stern purpose in the turn of the crestless helmet, visible victory in the drawing back of the prepared right arm behind the steady point. No more claws, nor teeth, nor manes, nor stinging tails. We have the dragon, like everything else, by the middle. We need see no more of him. All his horror is in that fearful, slow, griding upheaval of the single coil. Spark after spark of it, ring after ring, is sliding into the light, the slow glitter steals

along him step by step, broader and broader, a lighting of funeral lamps one by one, quicker and quicker; a moment more and he is out upon us, all crash and blaze, among those broken trunks;—but he will be nothing then to what he is now. . . . Observe in this work of Turner that the whole value of it depends on the character of curve assumed by the serpent's body; for had it been a mere semicircle, or gone down on a series of smaller coils, it would have been in the first case, ridiculous, as unlike a serpent, or in the second, disgusting, nothing more than an exaggerated viper; but it is the *coming straight* at the right hand which suggests the drawing forth of an enormous weight, and gives the bent part its springing look, that frightens us. Again, remove the light trunk on the left, and observe how useless all the gloom of the picture would have been, if this trunk had not given it depth and *hollowness*. Finally and chiefly, observe that the painter is not satisfied even with all the suggestiveness thus obtained, but to make sure of us, and force us, whether we will or not, to walk his way, and not ours, the trunks of the trees on the right are all cloven into yawning and writhing heads and bodies, and alive with dragon energy all about us; note especially the nearest with its gaping jaws and claw-like branch at the seeming shoulder; a kind of suggestion which in itself is not imaginative, but merely fanciful (using the term fancy in that third sense not yet explained, corresponding to the third office of imagination); but it is imaginative in its present use and application, for the painter addresses thereby that morbid and fearful condition of mind which he has endeavoured to excite in the spectator, and which in reality would have seen in every trunk and bough, as it penetrated into the deeper thicket, the object of its terror.—*Ibid.*, vol. ii. pt. iii. sec. ii. ch. iii. §§ 13, 14.

462. SOLITUDE.

[Sometimes called "The Reading Magdalen."]

463. BRIDGE WITH GOATS.

464. BRIDGE IN MIDDLE DISTANCE.

[Otherwise known as "The Sun between Trees."] Founded first on nature, but modified by forced imitation

of Claude.—*Modern Painters*, vol. iii. pt. iv. ch. xviii. § 19.

465. CEPHALUS AND PROCRIS.

I know of no landscape more purely or magnificently imaginative, or bearing more distinct evidence of the relative and simultaneous conception of the parts. Let the reader first cover with his hand the two trunks that rise against the sky on the right, and ask himself how any termination of the central mass so *ugly* as the straight trunk which he will then painfully see, could have been conceived or admitted without *simultaneous conception* of the trunks he has taken away on the right? Let him again conceal the whole central mass, and leave these two only, and again ask himself whether anything so ugly as that bare trunk in the shape of a Y, could have been admitted without reference to the central mass? Then let him remove from this trunk its two arms, and try the effect; let him again remove the single trunk on the extreme right; then let him try the third trunk without the excrescence at the bottom of it; finally, let him conceal the fourth trunk from the right, with the slender boughs at the top; he will find, in each case, that he has destroyed a feature on which everything depends; and if proof be required of the vital power of still smaller features, let him remove the sunbeam that comes through beneath the faint mass of trees on the hill in the distance. It is useless to enter into further particulars; the reader may be left to his own close examination of this and of the other works of Turner, in which he will always find the associative imagination developed in the most profuse and marvellous modes; especially in the drawing of foliage and skies. . . . I suppose few, in looking at the Cephalus and Procris of Turner, note the sympathy of those faint rays that are just drawing back and dying between the trunks of the far-off forest, with the ebbing life of the nymph, unless, indeed, they happen to recollect the same sympathy marked by Shelley in the "Alastor" ("Modern Painters," vol. ii. pt. iii. sec. ii. ch. ii. § 20, ch. iv. § 18). Look at the story of Procris as related to Minos in the fifteenth chapter of the third book of Apollodorus; and you will see why it is a

Faun who is put to wonder at her, she having escaped by artifice from the bestial power of Minos. Yet she is wholly an earth-nymph, and the son of Amora must not only leave her, but himself slay her; the myth of Semele desiring to see Zeus, and of Apollo and Coronis, and this having all the same main interest. Once understand that, and you will see why Turner has put her death under this deep shade of trees, the sun withdrawing his last ray; and why he has put beside her the low type of an animal's pain, a dog licking its wounded paw. But now, I want you to understand Turner's depth of sympathy farther still. In both these high mythical subjects ["Cephalus and Procris" and "Aesacus and Hesperie"] the surrounding nature, though suffering, is still dignified and beautiful. Every line in which the master traces it, even where seemingly negligent, is lovely and set down with a meditative calmness which make these two etchings capable of being placed beside the most tranquil work of Holbein or Dürer.—*Lectures on Landscape*, §§ 95, 96.

466. PASTORAL.

[Not engraved. A Claude-like subject, much resembling (says Mr. Rawlinson) Apuleia in search of Apuleius.]

467. PASTORAL WITH CASTLE.

[Sometimes wrongly called Okehampton.]

468. WOMAN AND TAMBOURINE.

One of the worst and feeblest studies in the book.

469. THE TENTH PLAGUE OF EGYPT.

When local character of the classical kind is wanted, Turner is visibly cramped; awkward resemblances to Claude testify the want of his usual forceful originality; in the Tenth Plague of Egypt, he makes us think of Belzoni rather than of Moses. The realization of the Tenth Plague [No. 470 in the National Gallery, oil-pictures] is finer than the study, but still uninteresting.—*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 42.

470. HINDOO ABLUTIONS.

471. HINDOO DEVOTIONS.

472. CHRIST AND THE WOMAN OF SAMARIA.

473. LAUFENBURG ON THE RHINE.

[Mr. Ruskin refers to the figure-group in this drawing as an instance of careful symmetry:—] A fivefold chain; one standing figure, central; two recumbent, for wings; two half-recumbent, for bases; and a cluster of weeds to clasp.—*Modern Painters*, vol. v. pt. viii. ch. ii. § 12.

474. THE LAKE OF THUN, SWITZERLAND.

[For a note on this subject, see Mr. Ruskin's Notes on his Drawings by Turner, p. 307 of this volume.]

475. CASTLE OF THUN, SWITZERLAND.

476. THE LITTLE DEVIL'S BRIDGE, ALTDORF.

477. MOUNT ST. GOTHARD.

[Nos. 476 and 477 were favourite subjects with Turner.] The pass of the St. Gothard from Turner's earliest days had kept possession of his mind, not as a piece of mountain scenery, but as a marvellous road; and the last drawing which he made of the Alps with unfaltering energy [the "Pass of Faido," see p. 341] was wholly made to show the surviving of this tormented path through avalanche and storm from the day when he drew its two bridges in the Liber Studiorum. . . . (In the Pass of Faido) Turner felt the bank on the right ought to be made more solid and rocky, in order to suggest firmer resistance to the stream, and he turns it into a kind of rock buttress to the wall, instead of a mere bank. Now, the buttress into which he turns it is very nearly a facsimile of one which he had drawn on that very St. Gothard road far above at the Devil's Bridge at least thirty years before.—*Modern Painters*, vol. v. pt. ix. ch. xi. § 30 *n.*; vol. iv. pt. v. ch. ii. § 16.

478. BONNEVILLE, SAVOY.

479. THE ALPS FROM GRENOBLE TO CHAMBERY.

[Mr. Ruskin refers to this drawing among others as illustrating in the Liber Turner's preference for domestic subjects:—] It is strange with what fulness and completion the home subjects are treated in comparison with the greater part of the foreign ones. Compare the figures and sheep in the Hedging and Ditching (508) and the East Gate, Winchelsea (488), together with the near leafage, with the puzzled foreground and inappropriate figures of the Lake of Thun; or the cattle and road of the St. Catherine's Hill (491), with the foreground of the Bonneville (478); or the exquisite figure with the sheaf of corn in the Watermill (505) with the villagers of the Grenoble subject. In his foliage the same predilections are remarkable. Reminiscences of English writers by the brooks, and English forest glades, mingle even with the heroic foliage of the Aesacus and Hesperie, and the Cephalus. . . . The glory of the Alpine rose he never touches; he mounches chestnuts with no relish; never has learned to like olives; and in the foreground of the Grenoble Alps is, like many other great men, overthrown by the vine. — *Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 40.

480. NORHAM CASTLE, ON THE TWEED.

481. HOLY ISLAND CATHEDRAL.

482. MORPETH.

483. RIVAULX ABBEY, YORKSHIRE.

484. CRYPT, KIRKSTALL ABBEY.

[Mr. Ruskin refers to this drawing in his account of the various impressions made on Turner's mind by his first Northern journey:—] Beauty, and freedom, and peace; and yet another teacher, graver than these. Sound preaching at last here, in Kirkstall crypt, concerning fate and life. Here, where the dark pool reflects the chancel pillars, and the cattle lie in unhindered rest, the soft sunshine

on their dappled bodies, instead of priests' vestments; their white furry hair ruffled a little, fitfully, by the evening wind deep-scented from the meadow thyme.—*Modern Painters*, vol. v. pt. ix. ch. ix. § 17. [Compare the note on the oil-picture, No. 487, p. 25 of this volume.]

485. DUNSTANBOROUGH CASTLE.

486. COAST OF YORKSHIRE.

487. WINCHELSEA.

[For a note on this, and the next drawing, see Mr. Ruskin's Notes on his Drawings by Turner, p. 324 of this volume.]

488. EAST GATE, WINCHELSEA.

Of human pride, see what records. Morpeth tower (482), roofless and black; gate of old Winchelsea wall, the flock of sheep driven *round* it, not through it; and Rivaulx choir (483) and Kirkstall crypt (484); and Dunstanborough (485), wan above the sea; and Chepstow (494), with arrowy light through traceried windows; and Lindisfarne (481), with failing height of wasted shaft and wall.—*Modern Painters*, vol. v. pt. ix. ch. xi. § 29.

489. HIND HEAD HILL.

490 MARTELLO TOWER, BEXHILL.

491. ST. CATHERINE'S HILL, NEAR GUILDFORD.

492. PEMBURY MILL, KENT.

493. GREENWICH HOSPITAL.

[Or "London from Greenwich." Compare the oil-picture, No. 483, in the National Gallery.]

494. CHEPSTOW CASTLE, RIVER WYE.

495. THE WYE AND SEVERN.

496. FLINT CASTLE: SMUGGLERS.

497. DUMBLANE ABBEY.

[This design and No. 499, "Blair Atholl," formed the text of one of Mr. Ruskin's Oxford lectures, his point being to show how Turner omitted what was extraneous to his purpose for the moment, and concentrated upon the heart of the matter:—] The projecting rock [in No. 499], when I last saw it in 1857, and I am certain, when Turner saw it, was covered with lichens having as many colours as a painted window. . . . Turner has absolutely stripped the rock of its beautiful lichens to bare slate with one quartz vein running up through it; he has quieted the river into a commonplace stream; he has given, of all the rich vegetation, only one cluster of quite uninteresting leaves and a clump of birches with ragged trunks. Yet he has put into one scene the spirit of Scotland. . . . Similarly, those of you who have ever stayed at or near Dumblane will be, I think, disappointed in no small degree by this study of the abbey. You probably know that the oval window in its west end is one of the prettiest pieces of rough thirteenth-century carving in the kingdom, and that the lancet windows, in their fine proportion and rugged masonry, would alone form a study of ruined Gothic masonry of exquisite interest. Yet you find Turner representing the lancet window by a few bare oval lines like the hoop of a barrel; and indicating the rest of the structure by a monotonous and thin piece of outline. . . . These are not finished pictures, but studies; endeavours, that is to say, to get the utmost result possible with the simplest means; they are essentially thoughtful, and have each their fixed purpose, to which everything else is sacrificed; and that purpose is always imaginable—to get at the heart of the thing, not at its outside. Now, it is true, there are beautiful lichens at Blair Atholl, and good building at Dumblane; but there are lovely lichens all over the cold regions of the world, and there is far more interesting architecture in other countries than in Scotland. The essential character of Scotland is that of a wild and thinly-inhabited rocky country, not sublimely mountainous, but beautiful in low rock and light streamlet everywhere; with

sweet copsewood and rudely-growing trees. This wild land possesses a subdued and imperfect school of architecture, and has an infinitely tragic, feudal, pastoral, and civic history. And in the events of that history a deep tenderness of sentiment is mingled with a cruel and barren rigidity of habitual character, accurately corresponding to the conditions of climate and earth. Now I want you especially to notice, with respect to these things, Turner's introduction of the ugly square tower high up on the left. Your first instinct would be to exclaim, "How unlucky that was there at all! Why, at least, could not Turner have kept it out of sight?" He has quite gratuitously brought it into sight; gratuitously drawn firmly the three lines of stiff drip-stone which mark its squareness and blankness. It is precisely that blank vacancy of decoration, and setting of the meagre angles against wind and war, which he wants to force on your notice that he may take you thoroughly out of Italy and Greece and put you wholly into a barbarous and frost-hardened land; that once having its gloom defined he may show you all the more intensely what pastoral purity and innocence of life, and loveliness of nature, are underneath the banks and braes of Doune, and by every brooklet that feeds the Forth and Clyde. That is the main purpose of these two studies. . . . The chief element in both is the sadness and depth of their effect of subdued though clear light in sky and stream.—*Lectures on Landscape*, §§ 38–43.

498. PEAT BOG, SCOTLAND.

499. VIEW NEAR BLAIR ATHOLL.

[See note on No. 497. Mr. Ruskin cites this plate with others as an example of Turner's truth of tree-drawing:—] There is a peculiar stiffness about the curves of wood, which separates them completely from animal curves, and which especially defies recollection or invention; it is so subtle that it escapes but too often, even in the most patient study from nature; it lies within the thickness of a pencil line.—See, further, *Modern Painters*, vol. i. pt. ii. sec. vi. ch. i. § 14.

500. THE CLYDE.

501. INVERARY CASTLE.

[Mr. Ruskin refers to the two Scotch firs in this drawing in illustration of Turner's truth to nature in rendering the balance of boughs:—] They are both in perfect poise, representing a double action: the warping of the trees away from the sea-wind, and the continual growing out of the boughs on the right-hand side, to recover the balance.—*Modern Painters*, vol. v. pt. vi. ch. viii. § 6.

502. SHIPS IN A BREEZE.

[Otherwise known as "The Egremont Sea-piece," from the picture painted for the Earl of Egremont.]

503. THE GUARDSHIP AT THE NORE.

[Taken, says Mr. Rawlinson in his catalogue of Liber Studiorum, from a picture by W. Vandevelde. A comparison of the drawing with the plate shows in the latter that the distant men-of-war on the left and the boats in the offing were after-thoughts.]

504. BRIDGE AND COWS.

505. WATERMILL.

"Beautiful and solemn." [Notice] "the exquisite figure with the sheaf of corn."—[*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 40.] Here is a subject of which you will wonder at first why Turner drew it at all. It has no beauty whatsoever, no speciality of picturesqueness; and all its lines are cramped and poor. The crampness and the poverty are all intended. This is no longer to make us think of the death of happy souls, but of the labour of unhappy ones; at least, of the more or less limited, dullest, and—I must not say homely, but—unhomely life of the neglected agricultural poor. It is a gleaner bringing down her one sheaf of corn to an old watermill, itself mossy and rent, scarcely able to get its stones to turn.

An ill-bred dog stands, joyless, by the unfenced stream; two country boys lean, joyless, against a wall that is half broken down; and all about the steps down which the girl is bringing her sheaf, the bank of earth, flowerless and rugged, testifies only of its malignity; and in the black and sternly rugged etching — no longer graceful, but hard, and broken in every touch—the master insists upon the ancient curse of the earth—"Thorns also and Thistles shall it bring forth to thee."—*Lectures on Landscape*, § 96.

506. Stack Yard.

507. Farm-yard with Pigs.

[Mr. Ruskin notices in illustration of nationality in art the choice of subjects for the Liber:—] Among the earliest of the series of the Liber Studiorum (dates 1808, 1809), occur the magnificent Mont St. Gothard, and Little Devil's Bridge. Now it is remarkable that after his acquaintance with this scenery, so congenial in almost all respects with the energy of his mind, and supplying him with materials of which in these two subjects, and in the Chartreuse, and several others afterwards, he showed both his entire appreciation and command, the proportion of English to foreign subjects should in the rest of the work be more than two to one; and that those English subjects should be, many of them, of a kind peculiarly simple, and of every-day occurrence; such as the Pembury Mill, the Farm-Yard composition with the white horse, that with the cocks and pigs, Hedging and Ditching, Watercress Gatherers (scene at Twickenham), and the beautiful and solemn rustic subject called "A Watermill." — *Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 40.

508. Hedging and Ditching.

[A type of Turner's bent towards subjects of human labour:—] "Then the 'Hedging and Ditching,' with its bleak sky and blighted trees—hacked, and bitten, and starved by the clay soil into something between trees and firewood; its meanly-faced, sickly labourers — pollard labourers, like the willow trunk they hew; and the

slatternly peasant woman, with worn cloak and battered bonnet—an English Dryad."—*Modern Painters*, vol. v. pt. ix. ch. xi. § 28. [See also Mr. Ruskin's Notes on his Drawings by Turner, No. 31, p. 322 of this volume.]

509. MARINE DABBLER.

[See note on 511.]

510. YOUNG ANGLERS.

A branch is not elastic as steel is, neither as a carter's whip is. It is a combination, wholly peculiar, of elasticity with half-dead and sapless stubbornness, and of continuous curve with pauses of knottiness, every bough having its blunted, affrighted, fatigued, or repentant moments of existence, and mingling crabbed rugosities and fretful changes of mind with the main tendencies of its growth. The piece of pollard willow, from Turner's etching of "Young Anglers," has all these characters in perfection, and may serve for sufficient study of them. It is impossible to explain in what the expression of the woody strength consists, unless it be felt. One very obvious condition is the excessive fineness of curvature, approximating continually to a straight line.—*Modern Painters*, vol. v. pt. vi. ch. viii. § 10.

511. JUVENILE TRICKS.

[Mr. Ruskin refers to this drawing among other instances of Turner's wide range of feeling:—] He cannot draw children at play as well as Mulready; but just glean out of his works the evidence of his sympathy with children. Look at the girl putting her bonnet on the dog in the foreground of the Richmond, Yorkshire; the Juvenile Tricks and Marine Dabblers [No. 509] of the Liber Studiorum; the boys scrambling after their kites in the woods of the Geeta and Buckfastleigh; and the notable and most pathetic drawing of the Kirkby Lonsdale Churchyard, with the schoolboys making a fortress of their larger books on the tombstone, to bombard with the more projectile volumes; and passing from these to the intense horror and pathos of the Rizpah [No. 864], consider for yourself whether there were ever any

other painter who could strike such an octave.—*Modern Painters*, vol. iv. pt. v. ch. i. § 17.

512. SKETCH FOR A LIBER STUDIORUM SUBJECT.

513. " " " " "

514. " " " " "

515. " " " " "

516. PLOUGHING AT ETON.

[Original drawing, afterwards much altered in engraving: see No. 878.]

517. SKETCH FOR A LIBER STUDIORUM SUBJECT.

518. " " " "

519. THE FELUCCA.

[Original drawing: unpublished.]

520. BRIDGE WITH GOATS.

[Etching tinted in sepia for engraving: see No. 463.]

521. BASLE.

[Etching tinted in sepia for engraving.]

522. FLINT CASTLE.

[Etching tinted in sepia for engraving: see No. 496.]

523-537. EXAMPLES OF TURNER'S PERIOD OF DEVELOPMENT (1775-1800).

[*See notes on pp.* 99, 179.]

523. THREE EARLY SKETCHES AT CLIFTON.

When he was twelve or thirteen years old. He went on for several years working these in pencil and colour;

then saw the necessity of working in pencil outline only, and never ceased that method of work to the close of his life. [III. Group. II.]

523 (*a*). VIEW ON THE RIVER AVON.

A sketch from nature, about the year 1791. . . .[1] This view of the Avon is juvenile in character as a drawing well can be. It is not, however, as far as I can judge by the laying in of the sky, earlier than the two coloured pieces beside it, which are on leaves out of the same book. [II. 1.]

(*b*). "NORTH-WEST VIEW OF MALMSBURY ABBEY" (1791).

So described on the back in Turner's early writing. It was a favourite subject with him in after-life; and it has here had the boy's best work on it, besides being well looked at as he worked. Note the playing of the shadows on the trunks of the trees on the left. [II. 2.]

(*c*). "VIEW FROM COOK'S FOLLY."

So described on the back, "looking up the river Avon, with Wallis Wall and the Hot Wells."

In all these drawings, feeble as they are, the power of composition already manifests itself. His love of continuity leads him to duplicate his vessel in each river sketch, in order to lead us down or up the river; and the trees with tablefork boughs, in the manner of Wilson, already meet with a graceful and Homeric interchanging of branches.[2] How accurate, for a boy, the drawing of the rigging of the large ship, with the shadows of the sails on each other! This emergence of a ship in full sail from beneath the bank was a favourite idea with him, even to his latest time. [II. 3.]

524 (*a*). TOWER OF ST. MARY REDCLIFFE, BRISTOL.
(*b*). TRANSEPT AND TOWER OF YORK CATHEDRAL.
(*c*). TOWER OF BOSTON, LINCOLNSHIRE.

These three drawings are fair examples of his pencil

[1] [Here Cat. II. has the passage, describing the various periods in Turner's work, which has already been given at p. 98 of this volume.]
[2] See "Modern Painters," vol. iii. pt. iv. ch. xiii. § 23.

studies of architecture. Four or five sketch-books, containing not fewer than a hundred leaves each, are filled with drawings of this kind; and I believe the work to have been of the greatest service in steadying and refining his touch.

It will be observed that, throughout, the sketches are made not for effect but for *information;* a little bit of each portion of the building being completely drawn, the rest indicated. All Turner's sketches from nature are made on this great principle; though the kind of information sought, and the shorthand by which it is stated, vary with the subject and the period.

The total absence of any apparent feeling for bold or gloomy effect, and the delight in delicacy and precision of form, are very singular, when regarded as the first manifestations of the mind which was to conceive the "Death of the Python" [No. 488 in the National Gallery, oils. II. 5, 6, 7.]

525 (*a*). SKETCH OF THE TOWN OF LEEDS.
(*b*). SKETCH OF BOLTON ABBEY (about 1800).

The first was soon realized in a small drawing; the second not till long afterwards. The Bolton, in the England series, was published in 1827. I am very glad to have found this original sketch of it, which those who know the drawing, or even the engraving, will regard with deep interest. The words written on the water are, I think, "beautiful ripple" (spelt "riple"). How perfectly he wrought out this written purpose may be better seen in the etching of this part of the subject published in my third volume of "Modern Painters,"[1] than in the known line engraving.

The Leeds is one of the most minutely finished pencil outlines in the collection. [II. 11, 12.]

526. SIX SKETCHES OF MANUFACTORY SUBJECTS.
(*a*). LARGE FIRE-ENGIN (*sic*) IN COALBROOK DALE.
(*b*). COPPER WORK AT SWANSEA.
(*c*). FIRE-ENGIN, COALBROOK DALE.

[1] [The plate called "The Shores of Wharfe," vol. iii. pt. iv. ch. xviii.]

(*d*). IRON FOUNDRY, MAIDLY WOOD, AT THE TOP OF THE HILL.

(*e*). LARGEST FIRE-ENGINE OF COALBROOK DEAL.

(*f*). MR. MORRIS'S FIRE-ENGIN, NEAR GLASMOUNT.

Thus all described on the backs. There are about fifty-five more cards, devoted to the manufacturing picturesque. Compare the drawing of Leeds, No. 525 (*a*). [II. 13–18.]

527. STUDY OF ROCKS NEAR TIVOLI.

Neutral tint; one of multitudes, which had to be done before the great Tivolis [see No. 252] could be [III. p. 21].

A drawing of the same class [as No. 405], and not one of the best, but remarkable as already showing perfect appreciation of the unison of rock forms in their main curves; a fact of which most artists remain uncognizant even to their latest days. Note how these rocks sweep up from the waterfall as if they would rise together to some point in the sky. [II. 20.]

528. STUDY OF SPARS OF MERCHANT BRIG.

The student may see in this drawing (an example, in its manner, of some hundreds made by Turner at the period,[1] though few were so large) what work had to be gone through before Fighting *Téméraires* could be painted. [II. 21.]

529. VIEW FROM THE COLONNADE, ST. PETER'S, ROME.

A great advance is observable in the treatment of this subject, which is singularly large and impressive. It is, however, as far as I remember, considerably exaggerated in scale in proportion to the figures. [II. 22.]

530. EARLY STUDY OF A COTTAGE.

Very notable already for a kind of irised gradation of tender colour, quite unprecedented in English art at the time. [II. 23.]

[1] ["Among the earliest sketches from nature which Turner appears to have made, in pencil and Indian ink, when a boy of twelve or fourteen, it is very singular how large a proportion consists of careful studies of stranded boats. . . . The studies which he was able to make from nature in his early years, are chiefly of fishing-boats, barges, and other minor marine still life."—*Harbours of England*, ed. 1895, pp. 45, 46.]

531. Early Study of a Cottage Roof.

Beautiful in variety and brilliancy of touch, and another example of his fine way of laying on his colour, step by step, on the white paper. Compare the next drawing, No. 532. [II. 24.]

532. Gate of Carisbrook Castle.

Water-coloured drawing, half way completed. [III. p. 16.]

Much more highly finished than the last example, and completing the evidence of Turner's habit of colouring his drawings, at this time, inch by inch.. [II. 25.]

533. (*a*), (*b*). Sketches of Boats in grey.
(*c*). Analytical Diagram of a Dutch Boat.[1]

The drawings in the series commencing at this point are of a far more advanced character than any of the preceding ones; the painter's advance at this time being oftener by leaps than paces. The drawing No. 533 (*c*) is formal; but firm and complete, good for service to any extent. The two smaller ones are considerably later, and very masterly. [II. 27-29.]

534. (*a*). Foreshortened Study of Sailing Boat.
(*b*). Foreshortened Study of Head of Rowing Boat.
(*c*). Foreshortened Study of Stern of Rowing Boat.

Observe the fidelity of these last in colour, aerial effect, and form, all at once: it is curiously proved by a slight

[1] ["Turner deemed it necessary to his reputation at one period that he should paint pictures in the style of Vandevelde; and, in order to render the resemblance more complete, he appears to have made careful drawings of the different parts of old Dutch shipping. I found a large number of such drawings among the contents of his neglected portfolios at his death; some were clearly not by his own hand, others appeared to be transcripts by him from prints or earlier drawings; the quantity altogether was very great, and the evidence of his prolonged attention to the subject more distinct than with respect to any other element of landscape. Of plants, rocks, or architecture, there were very few careful pieces of anatomical study. But several drawers were entirely filled with these memoranda of shipping."—*Harbours of England*, ed. 1895, p. 47.]

circumstance. The light falls a little *on* the stern: therefore a little *from* the bow. It struck therefore at an oblique angle on the side of the boat nearest the bow; and the reflected light is feeble on the dark side. But it struck at a steep angle on the lighted side near the stern; and the reflected light is strong on the dark side. We shall see the fruit of all this stiff boat-drawing presently. [II. 30–32.]

535. STUDIES OF A SHIPWRECK AND STRANDED BOAT (eight sketches).

All that we have seen Turner do hitherto might have been, to all appearance, accomplished by any one else as industrious. But no one else *is* as industrious. He has drawn ships, well put together, as other people might, but never do, until he can draw ships going to pieces as other people would fain, but never can.

I believe even those who have not seen a shipwreck, must recognize, by the instinct of awe, the truth of those records of a vessel's ruin. [II. 33–40.]

536. MEMORANDA OF COAST SCENERY.

I hope the reader observes the steady perseverance of the painter in always sketching for information, and not for the sketches' sake. The inscriptions on these outlines do not improve their effect, but they preserve the important facts. Some words I must leave to the deciphering of the ingenious reader; but this much is legible: "Sky darkish purple; rolling clouds, warm; [hill] a warm lighter orange green; rocks, warm ochre; purple shadow [in which the fishing relieved]; brilliant orpiment sails, excepting the (hieroglyphic for upright sail) white, beautifully reflected in the sand, with the sky and white figures streaming down. . . . Straw and Fish. Boy with Dogfish. Women sorting."

Note the intense resolve to have the facts, not only of the place, but of the moment: the boy with his dogfish to be in his own place; nobody else instead of him; and he not to be moved anywhere else. [II. 41, 42.]

537. SCOTLAND: STUDIES OF TREES (FIR AND WILLOW).

Two examples of an extensive series of drawings made in Scotland; as far as I can judge, about the year 1800. It has already been stated that several volumes are filled with pencil drawings of this kind, completely worked out in light and shade. This enormous quantity of pencil shading gave him perfect evenness of execution, besides exercising him thoroughly in the virtue of all others most necessary to a painter,—Patience.

We see, gradually, how we are to proceed in order to become good painters. First, five or six volumes full of pencil drawings of architectural detail. Next, a year or so of grey tinting at half-a-crown a day. Next, a year or two of pencil shading, carrying our work well up to the paper's edge; and chess problems in colour going on all the while. The action of his hand is, however, cramped a good deal in this foliage, and throughout the foregrounds of the drawings belonging to this Scottish series. It is not till this stiffness of hand is conquered that we can consider the period of Development as past, and that of the First Style begun. This step we shall see in the next drawing. [II. 45, 46.]

538–547. SKETCHES IN SAVOY AND PIEDMONT (OF TURNER'S FIRST PERIOD).

[*These nineteen drawings, in ten frames, belong to the same group as Nos.* 1–25: *for other notice on the whole group, see under those numbers.*] *This, with the following eighteen drawings, form part of a series illustrative of Turner's first Continental journey. I cannot at present ascertain in what year the journey was taken; but the painting of "Bonneville, Savoy," was exhibited in* 1803 *with "Calais Pier," and four other foreign subjects. There was no foreign subject exhibited, or, as far as I know, painted, by him before that year; so that the six paintings from Continental scenery all at once, must surely be the expression of a burst of enthusiasm on first going abroad. I think, therefore, that I cannot*

be wrong in supposing the journey to have taken place in the autumn of 1802 (*it was autumn, for one of the exhibited pictures was the "Festival upon the opening of the Vintage of Maçon"*); *but I will not venture to say that these pencil drawings were made on the spot, or even in that year. They are of very peculiar character, much more formal and complete than his sketches from nature were usually* (*if ever*); *and have been, it seems to me, finished after returning home,*[1] *with some reference to the taste of the public, or of his patrons; perhaps, in some cases, to show beforehand the plan of some prepared picture. The subject, No.* 539 (*a*), *for instance, is the original idea of a large water-colour drawing, executed for Sir John Swinburne, and still* [1858] *in his possession.*

It adds to the difficulty of defining the precise nature of these drawings, that they had been all purchased from Turner, and mounted, in a more orderly fashion than, as far as I know, he *ever achieved in business of this kind, in a large folio volume. The title was, however, written beneath each subject in Turner's hand, and in Turner's French, of which I give a specimen or two* literatim. *The volume had come to sale, and been bought back by Turner; it retains still its auction ticket. The drawings have sustained terrible injury already by friction in the play of the massy volume, being in some cases nearly half effaced; so that it was absolutely necessary to arrange them in another manner.* [II. pp. 25, 26.]

538. NEAR GRENOBLE.

If the reader will compare the handling of the foliage in this drawing with that in No. 537 (*a*) and (*b*), he will see the transition from imperfect work to that of the formed master. From this time forward we shall see him advance in truth and in tenderness, but we cannot much in power. [II. 47.]

[1] I have since ascertained this to be the fact, having discovered the original sketches of most of them—mere outlines, each made on the spot in about three minutes.

539 (*a*). ON THE LAKE OF BRIENZ.

Subject executed for Sir John Swinburne. The drawing is large (about 3 feet by 2, as far as I remember), bold, and very beautiful; but, like the sketch, inclines rather to a gloomy view of Swiss landscape, and is very self-denying in the matter of snow. The horizontal line of mist above the lake is here very true and lovely. [II. 48.]

(*b*). VEVAY.

("Lac de Genève, from Vevay.") The mountains in the distance are very carefully faithful in contour, and not in the least exaggerated. The absence of exaggeration is, indeed, very characteristic of all these drawings, as compared with those of any other artist. Compare the subdued and quiet forms of the mountains in this drawing with any common Swiss one of the head of the Lake of Geneva. [II. 49.]

540 (*a*). CONVENT OF THE GREAT ST. BERNARD.

("Le Sumit (*sic*) de Mont Bernard.") These drawings, No. 543 (*b*) excepted, are now arranged so as to form an illustration of a little tour of Mont Blanc from Vevay to Grenoble. They were all out of order in the book, so that the real course of Turner's journey cannot be known. The Lake of Brienz, No. 539 (*a*), came last.

This, his first sketch of the St. Bernard, was afterwards used as the foundation of the vignette to "The Descent" in Rogers' "Italy." [II. 50.]

(*b*). CITY OF AOSTA.

Turner has been especially struck by the levelness of the plain in which Aosta is built, in the midst of the Alps. He has taken unusual pains to mark this character, and its classicalness as opposed to the wild Swiss peaks above. Remember, this was the first sight he ever had of Italy. [II. 51.]

541 (*a*). ROMAN GATE AT AOSTA, WITH STREET OF THE TOWN.

Turner has been rather puzzled by the Swiss cottages,

which were not reconcilable with academical laws of architecture. He sits down to his triumphal arch with great zeal, and a satisfied conscience. [II. 52.]

(*b*). ROMAN GATE AT AOSTA, WITH THE ALPS.

("Le Arc de Triumph (*sic*), Ville de Aoust.") These studies are the materials used in the vignette of Aosta in Rogers' "Italy" [No. 203 in this collection]. [II. 53.]

542 (*a*). CASTLE OF AOSTA.
(*b*). CASTLE OF AOSTA.

This drawing, which I found in another parcel, is placed with the pencil study of which it is the amplification, that it may be seen how much the painter was yet hampered by old rules and former precedents. He is still trying to tame the Alps into submission to Richard Wilson; but finds the result unsatisfactory, and leaves it unfinished.

But I am much puzzled by the feebleness of the drawing, and could almost imagine it a pupil's copy from one of Turner's. The laying in of the clouds, however, cannot but be his; and it is to be noted in general that while, during his first period, his handling was bold both in pencil and oil-colour, his water-colours were frequently delicate, and even, as in the present instance, tinted, in the extreme. [II. 54, 55.]

543 (*a*). GLACIERS OF GRINDELWALD.
(*b*). FALLEN TREES.

The glaciers are out of their place in our tour; but it is well that we should see them, and the shattered trunks beneath, just after the meek classicalism of No. 542 (*b*). No hope of taming the Alps, or softening them, in these.

I cannot make out, in the sketch of Grindelwald, where he has got to in the valley, or whether he means the upper white peaks for Alp or glacier. If he intends them for Alp, they are exaggerated,—if for ice, I do not understand how he has got pines to come between the two masses.

The other sketch is marked by him simply "G. C." (meaning Grande Chartreuse). It is very noble. [II. 56, 57.]

544 (*a*). THE ASCENT TO COURMAYEUR.

("Ville de Salle, Valley de Aust.[1] La Côte Sud de Mont Blanc.") Perfectly true to the spot, as indeed most of these drawings are. [II. 58.]

(*b*). VALLEY OF THE ISÈRE.

("Valley de Iser.") Coming down from the Alps the road through the valley appears to us disagreeably long and straight. We resolve to have a steady look at it; on which it occurs to us that, nevertheless, it will draw. [II. 59.]

545 (*a*). THE ROAD FROM VOREPPE TO GRENOBLE.

Careless but grand in toss of mountain form, and in the noble contradiction of the slope from the left by the diagonal light of the Alp seen through the gap in the distance. [II. 60.]

(*b*). MONT BLANC, SEEN UP THE VAL D'ISÈRE, FROM FORT ST. LOUIS.

As we shall see presently, when Turner wants to give value to a vertical line he adds verticalness somewhere else; and when he wants to insist on a graceful one, adds gracefulness somewhere else. So here, wanting to insist on the plain's flatness, he adds flatness in the walls. He always attaches infinitely more value to sympathy than to contrast; it was one of his leading principles as a composer. [II. 61.]

546 (*a*). THE ALPS, SEEN ON THE APPROACH TO GRENOBLE.

("Le Alps, approcant Grenoble.") Very grand in rolling sky, and the original (combined with one or two other studies) of the well-known Liber Studiorum subject. But

[1] It is amusingly characteristic of Turner that all his mistakes in spelling are economical. Many bad spellers waste their letters; but Turner never. Engin for engine; Aust for Aoste, or Aouste; sumit for summit, or sommite; Iser for Isère; Le Alps for les Alpes; Chatruse for Chartreuse, &c.

this sketch is far truer and finer in hill form than the one in the Liber. [II. 62.]

(*b*). GRENOBLE, WITH MONT BLANC.

First-rate in hill and cloud drawing, and in the way the wall runs up the hillside to the tower. [II. 63.]

547 (*a*). GRENOBLE.

Exquisitely realized by him in a large drawing now in the possession of Mrs. Holford, of Hampstead; two studies for the drawing are placed in the frames 611, 612. [II. 64.]

(*b*). GRENOBLE.

Less valuable than most of the series, but interesting in the way he climbs from the near building on the right to the fort above, along the winding wall. [II. 65.]

548–556. FURTHER EXAMPLES OF TURNER'S FIRST STYLE (1800–1820).

548. DORIC COLUMNS AND ENTABLATURE [PÆSTUM?]

One of the diagrams thrown together in a huge portfolio to be used (I believe) in his Academy lectures. It is literally intended for nothing more than a diagram; but it, and all the rest, are done entirely with his own mighty hand; and elaborate attention is always paid to the disposition of shadows and (especially) reflected lights.

Huge perspectives and elevations of the Dome of St. Paul's lie in this portfolio side by side with studies of the reflections on glass balls (see the frame No. 608); and measured gleams of moonlight on the pillar of Trajan, with dispositions of chiaroscuro cast by the gaoler's lantern on the passages of Newgate. [II. p. 68.]

549. EDINBURGH FROM CALTON HILL.[1]

Characteristic of his important drawings at this time, and very noble.

Exhibited [at the Royal Academy] in 1804. [II. 67.]

[1] [Compare note on Mr. Ruskin's Turners, No. 85, p. 348 of this volume.]

550. NEWALL HALL, NEAR FARNLEY.

Study in body-colour of a gate with cattle. Thoroughly grand; and most valuable as an instance of the strange subjects he would sometimes try his strength upon, as if by their severe lines and poverty of surface to enhance his after enjoyment of soft curves and blended colours. [II. 68.]

551. FUNERAL OF SIR THOMAS LAWRENCE AT ST. PAUL'S.[1]

Sketch from memory. Included in the series only as an instance of weakness. [II. 69.]

552. CONTAMINES, SAVOY.

This and the two following drawings are out of a large volume containing a series of Swiss subjects, treated with greater power than the Grenoble ones, but less carefully. They are generally more gloomy in cast of thought. They contain the original sketches of the Chamouni drawings at Farnley, and of the Chamouni subjects in the Liber Studiorum. [II. 70. See further notes under Nos. 319–325.]

553. "SOURCE OF THE ARVERON."

First sketch from nature for that subject in the Liber Studiorum [No. 879].

Evidently made in going up the Montanvert during a minute or two of pause to take breath. [II. 71.]

554. FLANK OF THE VALLEY OF CHAMOUNI.

A rough sketch made at the same time as the preceding, but looking down the valley towards Mont Blanc.

He made a more elaborate sketch of this, and afterwards realized it for Mr. Fawkes, of Farnley.[2] He combined

[1] [Not an early drawing. Inscribed "Funeral of Sir Thos. Lawrence, P.R.A., Jan. 21, 1830. Sketch from memory. J. M. W. T." Exhibited at the Royal Academy in 1830 (No. 493).]

[2] [Cat. III. has "Sketch from nature for the drawing at Farnley, 'Mont Blanc from the Valley of Chamouni.'"]

the foreground of this one with the pines of No. 553 in the Liber Studiorum.

A fine impression of the plate from the Liber (engraved by himself) is temporarily[1] placed beside No. 553 for the sake of comparison. [II. 72.]

555. BATTLE OF FORT ROCK (finished drawing).

I believe he meant Fort Bard, in the Val d'Aosta.

The most striking drawing of the first period in existence; but a little over laboured, and too much divided in the Alpine distance; and, on the whole, poor in colour. I have not time to analyze so important a work at present. The first sketch of its scene, from nature, is in No. 407.

Exhibited in 1815.[2]

There is nearly a duplicate of it at Farnley, on the shutter of the last room but one.[3]

556. IVY BRIDGE (finished drawing).

Characteristic, in its increasing refinement, of the close of the first period. The engraving from it was published in 1821. The first sketch for it is in frame No. 407. [II. 74.]

[1] [It is still in its place.]

[2] [At the Royal Academy, No. 192, with the following quotation from "Fallacies of Hope":—

"The snow-capt mountain, and huge towers of ice,
Thrust forth their dreary barriers in vain:
Onward the van progressive forced its way
Propelled; as the wild Reuss, by native glaciers fed,
Rolls on impetuous, with every check gains force
By the constraint upreared; till, to its gathering powers
All yielding, down the pass wild Devastation pours
Her own destructive course. Thus rapine stalk'd
Triumphant; and plundering hordes, exulting, strew'd,
Fair Italy, thy plains with woe."

This drawing was found after Turner's death, blocking up a window in an outhouse, placed there no doubt to save window tax. For a further note, see p. 311 of this volume.]

[3] [The Farnley drawing was sold in 1890, £1050.]

557–568. A SERIES OF SUBORDINATE STUDIES.

We shall now examine a series of the minor studies made by Turner for the parts or incidents of his larger works. These studies of figures, animals, furniture, shipping, &c., were made by him in quantities during all the periods of his art; but I think it will be most convenient, as well as most interesting, if we examine them all together, so as to get some notion of their general range. We may, however, treat them chronologically so far as to take first in order the noble chalk and crayon studies made chiefly during the first period; only observe the drawing in frame No. 558 *has been changed since the first arrangement of the sketches: so that the valuable finished work it now contains is an interpolation in this series.* [II. p. 32.]

[*To this same group of subordinate studies as first arranged by Mr. Ruskin belong also Nos.* 411, 412, 413, 414, *and* 415, *now placed in the cabinets.*]

557. TWO STUDIES OF A FIGURE, FOR PICTURE OF THE DELUGE.

I do not know how far the placing of the anatomical detail is right in these figures, but for the *mode* of rendering the muscular markings in the chest of the second, and for freedom of cast and line in both, I remember no drawing by the best figure-masters that can much beat them. [II. 75, 76.]

558. FOLKESTONE.[1]

Large drawing, unfinished, of a favourite subject. He painted it afterwards still more elaborately; this second is [1858] in the possession of Sir John Hippisley, Bart. [II. 77.]

559. STUDY OF A CUTTER.

I have never seen any chalk sketch which for a moment could be compared with this for soul and power. Note,

[1] [For a further note on this drawing, see below, p. 280.]

among other wonderfulnesses of it, the way the two sails are gradated, each with one zigzag touch; one of deepening grey, the other of fading white.

I should think that the power of it would be felt by most people; but if not, let those who do not feel its strength, try to copy it. And if, after trying, they begin to wonder how such a thing was ever done, let them be assured that the way to No. 559 lies through No. 528; and that there is NO OTHER way. [II. 78.]

560. STUDY OF A PILOT BOAT.

What its companion is among chalk sketches, that is, as far as I know, among sepia ones; having no rival in its kind. The figure of the old sailor throwing the coil of cable is, without exception, the most wonderful piece of energetic action I have ever seen rendered by means so simple, even Tintoret's work not excepted.

These drawings were on leaves of a folio book, which, for the most part, is dashed over with such things on both sides of its thin grey leaves; the peculiar ingenuity of the arrangement being that each leaf has half of *one* sketch on its front, and half of *another* on its back, so that mounting one whole sketch must generally hide the halves of two. The farther advantage of the plan is that the white chalk touches, on which everything depends, rub partly off every time the leaves are turned; besides that a quantity of the said chalk, shattered by Turner's energetic thrusts with it, is accumulated in a kind of Alpine débris in the joints, shaking out, and lodging in unexpected knots of chalk indigestion whenever the volume is shut; and, to make the whole thing perfect, the paper is so thin and old that it will hardly bear even the most loving handling, much less the rack and wear of turning backwards and forwards on a mount, if attached by one edge.

The best that can be done with it is to mount—as all the drawings of this series are mounted, by the extreme edges merely, the most important drawings; hiding, without injury to them, the least important; and cataloguing them carefully for reference if required. The two leaves here shown have only two or three sea pieces at the backs of them; but half the stern of the pilot boat is unfortunately

left on the opposite leaf—sacrificed to the unities. It would have spoiled a whole harbour full of ships on the other side if it had been taken away. [II. 79.]

561. Two Marine Studies.

562. Two Marine Studies.

Four studies for pictures of about the same date, 1803 or 1804, as the preceding folio drawing. Very fine. [II. 80–83.]

563. Study of an Arm Chair (in oils).

He painted a great deal of furniture, as well as vases, seals, parchments, and anything else that came in his way, or that his patrons liked to have drawn, when he was staying at their houses. [II. 84.]

564. Various Studies of Vegetation.

Note the foreshortened leaf of laurel, and the memorandum,[1] "Water sorrel, &c. *June.*" [II. 89–92.]

565. Studies of Pigs and Donkeys.

Both wonderful, quite beyond telling. There is an etching of Rembrandt's which approaches the upper study, but by no means equals it. Examine it for a quarter of an hour through a magnifying-glass and you will see something of what it is. Compare also the drawings in frame No. 407. The expression of the head of the donkey-foal with one modulated touch of brown is another chess problem[2] which may be earnestly recommended to students. [II. 94, 95.]

566. Sketches in Rouen, with Engraving of "Rouen from St. Catherine's Hill."[3]

Two leaves from a pocket-book filled in Normandy. The upper one is interesting, because it contains, at the

[1] [Other memoranda may be deciphered; *e.g.* "Horse C. full yellow green when young but darker more advanced," "laurel dark green shining leaf young shoot light yellow."]

[2] [See note on No. 409.]

[3] [Cat. II. entitled this frame "Views in Rouen" and "Study of Norman Caps."]

lower right-hand corner, the first sketch from nature of the lovely subject, painted in the "Rivers of France," "Rouen from St. Catherine's Hill," of which the engraving is placed beneath it.[1] The posts of the gateway on the left, the diligence in the road, the village and poplars, will all be found indicated in the little pencil drawing: and this may serve to explain to the reader in some degree the importance I attach to the pencil drawings of this kind, introduced in the supplementary frames in the present collection. [II. 98, 99.]

567. STUDIES OF SKELETONS.

Used in the Liber Studiorum plate of the Devil's Bridge [No. 476 in this collection], of which a good impression is placed temporarily below[2] the studies, to show how the sketch was employed. [II. 102, 103.]

568. STUDY OF DEAD DUCKS.

[See note on No. 415.]

569-576. EXAMPLES OF TURNER'S SECOND STYLE (1820-1835).

[*Formerly arranged in sequence with Nos.* 418–426. *See note thereon.*]

569. OUTLINE SKETCHES OF PARK SCENERY (PETWORTH PARK AND COCKERMOUTH CASTLE).

570. OUTLINE SKETCHES OF COCKERMOUTH CASTLE.

These six drawings [in frames 569, 570, and 417] are made with consummate care and thoughtfulness of composition. The introduction of the large stones to give foundation and height to the castles in 570 (*a*) and (*b*) is peculiarly Turneresque. But every line is studied, and deserves study. The first (No. 569 (*a*)) is the least

[1] [The finished drawing was No. 56 in Mr. Ruskin's collection of Turner water-colours. See p. 336 of this volume.]

[2] [Now placed between them. Cat. II. entitles the first sketch "Study of (Mule's) Skeleton."]

careful; but if anybody will try to copy the deer they will soon find out its value. There are very few of this high quality in the National Collection. I am not certain of their date, but should suppose it about 1823 or 1824. [II. 106–111.]

571. Study of Evening and Night-Skies.
(*a*). Study of a Sky, with a Cathedral Tower, and Evening Mist on the Meadows.
(*b*). Moonlight, on Calm Sea.

Both of these were engraved by himself. The ragged edge of the second is left visible, that the student may see the mode of the drawing's execution. It will be thought at first it has been strained on a block, and taken off; but on looking close it will be seen that it has never been strained, but is done on the back of a piece of a paper which has folded up a parcel; and the brush has continually caught on the edges of the folds as it was struck across them.

It is not necessary to make drawings always on paper that has come off parcels; but it *is* necessary to be able to do so; and if a drawing cannot be done thus on loose paper, it cannot be done on strained paper. [II. 112, 113.]

572. Study of Storm Clouds.

Below it is placed temporarily[1] an impression of the plate engraved from it by Turner himself. It will serve to show how much steady intention and conception there was in his slightest work. We are soon coming now to the slighter sketches, and perhaps shall be able better to interpret them after seeing how much Turner meant by those grey dashes of colour in 572. [II. 114.]

573. Three Studies at Sea.
(*a*). Running Wave in a Cross-tide: Evening.
(*b*). Twilight on the Sea.
(*c*). Sunshine on the Sea in Stormy Evening.

I do not know the cause of the appearance, in clear green waves, of darkness at the thin edge, when they

[1] [It is still in its place.]

crest without foaming or before foaming; but it is perpetual in them, and yet curiously unnoticed by artists. No. 573 (*a*) has been made entirely for the sake of it. In the No. 573 (*c*) the darkness of the sea at the left is the *reflection*, not the shadow, of the rolling cloud. The afternoon sunshine steals under the arch of cloud over the dark edge of the sea, and strikes on the sea waves at the right hand.

Consummate in thought and execution, as far as it is carried. The white paper is left deep down in the central drawing, to show the mode of execution. [II. 115–117.]

574. THREE MARINE STUDIES.
(*a*). BREAKING WAVE ON BEACH.
(*b*). SUNSET ON THE SEA.
(*c*). COASTING VESSELS.

All on grey paper, and of consummate work. I wish he had always painted the sea in his great pictures as truly as that wave in 573 (*c*). [II. 118–120.]

575. FOUR SKETCHES ON THE SEINE.[1]

On grey paper, for drawings in the "Rivers of France." [III. p. 16.]

Of the highest quality of the second period, and magnificent in all respects. (*c*) is the original study of the view from the terrace of St. Germain [No. 146]; in many respects better than the drawing. And who had ever before discerned the nobleness of a winding wall, as Turner has done in the drawing 575 (*d*)? [II. 124–127.]

576. SKETCHES OF ROOMS AT PETWORTH.

I am not sure of the date of these, or of the drawings in the next frame [now No. 425], but I believe them to be considerably earlier in the central period than the French sketches we have been examining [Nos. 575, 421–424.]

But as we are now coming to a series of coloured drawings on grey paper, these may fitly be considered

[1] [Cat. II. has: "Four elaborate sketches for drawings of the Rivers of France."]

together with the others; and it is well to close our examples of the second period with some thoroughly characteristic drawings, rather than with those which approximate to the third: and the brilliancy, not without slight harshness, of these studies, is quite peculiar to the second time; the colour of the third period, however pure, being always soft.

The study of curtains is very like a bit of Tintoret's work in oil, quite Venetian in the enrichment of colour in the shadows. The Pisani Veronese, together with the grand Turner studies of local colour, of which these three are so singular examples, will, I hope, establish on a firmer basis the practice of colour in England. There is a curious illustration, by the way, in the Veronese, of the statement I gave of his general principle of local colour in "Modern Painters;"[1] the black tresses in the ermine being reinforced in blackness towards the *light*, so that the last touch comes with an edge blacker than ink against the full white, while the delicate violets of the princess's robe are reinforced in the *shadow*. Observe also how straightforward Veronese is, like Turner, in all his work—the unfinished and forgotten figures in the distance on the left showing his method, and the absolute decision as to what he was going to do before a touch was laid. [II. 144–146.]

577–589. EXAMPLES OF TURNER'S THIRD STYLE (1835–1845).

[*Formerly arranged in sequence with Nos.* 427–435.]

577. Two Studies for the Vignette of the "Apparitions at Sunset."

In illustration of Rogers' "Voyage of Columbus" [No. 395]. We have had no specimens hitherto of his trials of effects for pictures; they are not in general interesting; so that these with the four following examples,

[1] Vol. iv. ch. iii. §§ 14, 16.

which are as pretty as could easily be found, will be enough for illustration. [II. 191, 192.]

578. TWO UNFINISHED VIGNETTES.

579. TWO UNFINISHED VIGNETTES.

580. STUDIES OF SWISS COSTUME.

Figure studies of the *first* period. We return to these studies, belonging to the earlier half of the first period, that the reader may see at a glance the transitions between the first, second, and third styles before we examine the sketches in the finally developed third style itself. [II. 197, 198.]

581 (*a*). FRENCH DANCE IN SABOTS.

Figure study of the *second* period.

(*b*). FISHERMEN ON THE LOOK OUT.

Figure study of the *third* period, when its style was finally developed.

The exquisite purity and tenderness of hue in this lower drawing will not be felt as it ought to be, until the one above it is hidden with the hand. [II. 199, 200.]

582 (*a*). VILLENEUVE, LOOKING FROM CHILLON TOWARDS VEVAY.
(*b*). GALLERY ON THE SPLUGEN.
(*c*). VEVAY, LOOKING ACROSS THE LAKE TO MEILLERIE.

Examples of pencil memoranda of finest late time; taken in three degrees of haste. The first, tolerably careful, with the future position of clouds entirely arranged; (*c*), sketched in angry haste, because the tower of the church had been first drawn too big, and too far to the right, its ghost still appearing on the right; and (*b*), an instance of the slightest notes he thought it worth while to take. [II. 201–203.]

583 (*a*). COBLENTZ, WITH THE BRIDGE OVER THE MOSELLE.

(*b*). COBLENTZ, WITH THE BRIDGE OF BOATS OVER THE RHINE.

This last was a favourite sketch with Turner.[1] [II. 206, 207.]

584 (*a*). FLUELEN (HEAD OF LAKE OF LUCERNE).

(*b*). LAKE OF LUCERNE, LOOKING FROM KUSSNACHT TOWARDS THE BERNESE ALPS; MONT PILATE ON THE RIGHT, DARK AGAINST SUNSET.

Two examples of his most rapid memoranda in colour of conceptions that pleased and interested him at his most powerful time. It is worth while pausing to analyze the first. The little darker spot on the middle of the cliff on the left is a chapel with a small belfry, and it will be noticed that the yellow colour leaves a white light at the belfry and on the flat shore below. The sun was to be just above the chapel, and to show a stream of white light down from behind it. Then just above the chapel to the right the pencil markings form a loop; the touch being struck upwards first, and then zigzagged down to the right. This is because that touch goes right round the edge of a ravine, cut into the hill beyond the chapel. It follows it round, and indicates a piny slope by the zigzag: Both touches would have been drawn from the top downwards, if there had been two hills, one in front of the other, instead of a ravine cut into the single mass.

Then one running touch draws the outline of the great cliff, and another within it the edge of its precipice; afterwards followed with the violet colour, leaving light on the summit. The blue lake horizon, with a clump of trees, is indicated by one dash of the brush, with more water added afterwards to thin it. But I never could understand how this is done—and he does it constantly—without disturbing the white spots of broken light. [II. 208, 209.]

[1] [*Cf.* in this collection, Nos. 279, 650, 671.]

585 (*a*). LANDECK (TYROL).[1]
(*b*). LAKE OF ANNECY?

Instances of the sharp and thin drawing he sometimes used to secure important forms, even in this his great colour period. The sloping beds of limestone in the promontory, in (*b*), are wonderfully articulated. [II. 210, 211.]

586 (*a*). SAN GIORGIO MAGGIORE, VENICE.
(*b*). SANTA MARIA DELLA SALUTE, VENICE.

His thoughts, towards the close of his life, were continually hovering between Venice and the Lake of Lucerne. These drawings, however, are probably of a somewhat earlier date, but were referred to or used by him as materials in his late Venetian paintings. [II. 212, 213.]

587 (*a*). BRIDGE ON THE RIVA DEI SCHIAVONI, VENICE.
(*b*). LAGOON BETWEEN S. GIORGIO AND THE CANTIERI.

Two leaves from his last sketch-book at Venice. [II. 214, 215.]

588 (*a*). SUNSET, LAKE OF LUCERNE.
(*b*). NIGHT, ZURICH.

589. MORNING ON THE LAKE OF LUCERNE.

Three subjects taken above Brunnen, near the centre of the lake, and generally illustrative of the character of his last thoughts.[2] [II. 218–220.]

The sketches which at that period he liked to be asked to complete were such as those in this frame, of soft cloud wreathing above the deep Swiss waters.

All other features of natural scenery had been in some sort rendered before;—mountains and trees by Titian, sun and moon by Cuyp and Rubens, air and sea by

[1] [Cat. II. has "Unknown."].

[2] [Cat. II. continues, "See the notice of the last drawing in the supplemental series." As the present drawing now comes later in our arrangement, I have transferred the notice in question to this place.]

Claude. But the burning clouds in their courses, and the frail vapours in their changes, had never been so much as attempted by any man before him. The first words which he ever wrote, as significative of his aim in painting, were Milton's, beginning "Ye mists and exhalations." And the last drawing in which there remained a reflection of his expiring power, he made in striving to realize, for me, one of these faint and fair visions of the morning mist, fading from the Lake of Lucerne.[1] [II. p. 76.]

590–624. MISCELLANEOUS EXAMPLES ILLUSTRATIVE OF POINTS DESERVING ESPECIAL NOTICE.

590. VIEW OF ROME FROM MONTE MARIO.

Finest pure pencil. [III. p. 17.]

This exquisite pencil sketch is the most finished I could find in a book of studies from nature at Rome, made in the year 1819. It is a perfect example of Turner's most deliberate pencil drawing, and no terms of admiration can be too high for it. It differs from ordinary studies of the kind, first by its excessive accuracy in what *is* represented, there being literally not a movement of the pencil point over the thousandth part of an inch without meaning,[2] nor without specific expression of some poplar, or cypress, or battlement, or statue; and secondly, by its subtle choice of what is *not* to be represented, and graceful omissions of unhelpful objects. The noblest outlines of the groups of buildings are always grouped in masses, and relieved by the omission of lines which would interfere with them behind, this omission being accounted for by the introduction of rays of light or wreaths of mist.

[1] [The above note was the conclusion of Mr. Ruskin's Catalogue of 1858. To it he appended (in ed. 1 in Latin) the following texts:—

"There ariseth a little cloud out of the sea, like a man's hand."

"For what is your life?"]

[2] [A criticism (in the *Literary Gazette*) of Mr. Ruskin's Catalogue of 1858 challenged this statement as a piece of hyperbole. Mr. Ruskin replied at length, defending his statement as well within the truth. This reply may be read in "Arrows of the Chace," vol. i. pp. 127–142. A portion of the reply was also printed in "The Two Paths," Appendix iv. ("Subtlety of Hand").]

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Allen & Co. Sc.

Rome from Monte Mario

From the drawing in the National Gallery.

It is to be observed of sketching generally, that as it is physically impossible to draw everything (for to make a perfect drawing of all the visible details in such a subject as this would occupy many months instead of a few hours), omission itself should be rendered as serviceable as possible: all that is drawn should be at once interesting and harmonious; every rejection should give value to concentration; and all vacancies contribute to repose.[1] [II. 221.]

591. ROME. THE BRIDGE AND CASTLE OF ST. ANGELO.

Exquisite, beyond description, in the loveliness of the colour on the distant hills; perhaps the most instructive piece of practice for the students of colour which can be found among the sketches. The finished Dover [418] and Rochester [420] are too difficult for them; the early studies, such as No. 531 or No. 409, though they are the first which ought to be copied, have not the master's power entirely exerted in them; here it is exerted, but in so simple and visible a way, as to admit in some degree of being followed in its processes. [II. 222.]

592. ROME FROM MONTE MARIO.

Pencil outline with colour. [III. p. 17.]

Also very beautiful in colour in the middle distance. [II. 223.]

593. ROME FROM THE GARDENS OF THE VILLA LANTI.[2]

Consummate as a piece of fine drawing of distant city. The four sketches, 590–593, cannot be too carefully studied or too frequently copied. Every student should do each of them three or four times over. [II. 224.]

594. ROME. NYMPHÆUM OF ALEXANDER SEVERUS.

Fine in effect, but careless. [II. 225.]

[1] [For some further notes on the group to which this and the two succeeding drawings belong, see Nos. 253–269. See also Mr. Ruskin's Notes on his Drawings by Turner, No. 21 p. 315 of this volume.]

[2] [Cat. II. has " from the Barberini Villa."]

595. ROME. THE CLAUDIAN AQUEDUCT.

Also more hasty than his work is usually. It is just possible that these two studies may be actual sketches of the effects as they passed, which, in colour, are rare things among his works; he hardly ever sketched a changeful colour effect except from memory. See the notice of frame No. 438 and of the smallest sketches in the revolving frames in the desks at the windows [now in an inner room, opened only on special application, Nos. 603, 605. II. 226.]

596. ROME. THE COLOSSEUM.

Colour, unfinished. [III. p. 17.]

First rate. The position of every piece of the distant wall that appears through the arches in the nearer one is studied with elaborate attention to composition; raising the broken masses a little, or advancing them, or drawing them back, as it suits his purpose. The slightly sketched stones on the left, and arrangement of sky, are absolutely necessary to redeem the formality of the circular mass. [II. 227.]

597. ROME. BASILICA OF CONSTANTINE.

A noble study for its breadth of colour. [II. 228.]

598. ROME. CHURCH OF SS. GIOVANNI E PAOLO.

599. ROME. ARCHES OF CONSTANTINE AND TITUS.

600 (*a*). ROME FROM THE VATICAN.

Study for the oil-picture.[1]

(*b*). ROME FROM THE GARDENS OF SS. GIOVANNI E PAOLO.

The motive of this last study has been the occurrence of the real living acanthus among the fallen Corinthian

[1] [Cat. II. has "Study for the oil-pictures of the Loggie, beside which this frame is placed." The picture, exhibited at the R.A. in 1820, is No. 503 in the National Gallery Collection; it has been removed to Liverpool.]

capitals; it is very characteristic of Turner to be interested in such an accident as this. [II. 231, 232.]

601. TEN LEAVES FROM A BOOK OF SKETCHES ON THE RHINE AND MEUSE.

The first and second in the second row are of Huy; the remainder in that row, of Dinant on the Meuse; the rest I do not know; but I would recommend to all students the repeated copying of the beautiful sketch of the windmill in the first sketch—every line in it is precious. [II. 237, 246.]

602. TWELVE LEAVES FROM A BOOK OF SKETCHES AT VENICE.

Twelve leaves from a sketch-book at Venice. All these leaves have equally elaborate sketches on their other sides,[1] and the sketch-book contains 92 pages. The subjects are as follows:—

STA. MARIA DELLA SALUTE. (St. Mary's of Health.)[2]
THE CUSTOM HOUSE.
ST. MARK'S PLACE.
CASA GRIMANI AND THE RIALTO.
ST. GEORGE'S AND ST. MARY'S OF HEALTH.
THE GRAND CANAL, FROM CASA FOSCARI TO THE RIALTO.
RIVA DEGLI SCHIAVONI, WITH ST. MARK'S AND ZACHARY'S.
THE DOGE'S PALACE AND MINT.
THE FRUIT MARKET.
THE COAL MARKET.

[1] [Cat. III. has "all drawn as richly on the other sides."]

[2] Or "of healing." Built in thanksgiving for deliverance from the plague. The English public sometimes lose and sometimes exaggerate the value of the names of foreign places and things, owing to their foolish habit of not habitually translating them. A traveller in the Alps expects you to think he has done great things when he declares that he went across a place which his guide called a "*mauvais pas*," but would hardly be so self-complacent if he would state the fact in the simpler and more intelligible terms that his guide called it—a "bad step." So also we habitually speak of the "Grand Canal," and attach a somewhat pompous idea to the expression, merely because we translate the Italian "*Il Canal Grande*," by the English phrase nearest it in sound, though quite different in sense. The Venetians called it simply what it was, "The Great Channel," and we should try to get into the habit of thinking of it in the same way, though I retain the usual phrase for convenience.

THE RIALTO, WITH THE WEST SIDE OF THE GRAND CANAL.

THE RIALTO, WITH THE EAST SIDE OF THE GRAND CANAL. [II. 253–264.]

603. THREE LEAVES FROM A NOTE-BOOK.[1]

The book from which the two upper leaves are taken contains 270 leaves, all drawn on both sides; but there are only about ninety as full of subject as these examples. These leaves measure four and a half inches by three; one of them contains seven subjects on one side, and four on the reverse; and the other has ten subjects on one side, and five on the reverse. Taking the lowest average of ten subjects for each leaf there are, therefore, at least 900 subjects in the third part of the book. Turn the frame first so that it may lie towards your right hand in the depression of the desk; then read the leaves as above.

The first leaf has seven subjects from Andernach on the Rhine, showing stormy sunsets and drifts of cloud, all completely designed; the best, that on the left in the second row from the bottom, only measures one inch and a half in length by three quarters of an inch in height.

The second leaf has also Rhine subjects.

The third leaf shows a most interesting outline sketch near the Borromean Islands on Lago Maggiore. The effects, names of towns, &c., are written on it: thus (in the sky), "Light," "Blue clouds," "Rays," "Cloudy, yet none below the mountains," "Gueriano"? on left, "Laveno" on right (names of villages). (On the lake): "Sea green with dark waves." "Boats have the (hieroglyphic for awning) over the edge, close seat behind for the tiller, which is changed, the Maggiore one had the tiller (another hieroglyphic), the steersman sat on the spare oar."

Observe in the hieroglyphic for the awning Turner's intensity of habitual accuracy, in marking by the two dots *a*, *b*, the thicker timbers at the sides of the boat in which the bent laths which carry the awning are inserted.

This side of the leaf contains four subjects, its reverse four slighter ones. He has written the words

[1] [Cat. II. has "in the desks at the windows." The drawings are now in an inner room which is opened at special request.]

"Rosa," "Gothard," over, what he supposed to be, the respective mountains: neither of them is, however, visible from this part of Lago Maggiore; he has mistaken lower peaks for them. [II. 265, 267.]

604. Two Leaves of a Note-Book filled at Naples.[1]

605. Studies from Claude and in France.[2]

Lay the frame to the right hand.

Then the uppermost subject is a beautiful little view of Dieppe. The second from the top, a scene on Dieppe beach, with two fish-wives quarrelling; during the course of the discussion Mr. Turner has noted their costume, thus:

Fish-wife on the left.	*Fish-wife on the right.*
"W." (white) cap.	"W. (white) cap."
"W." (white) shoulder kerchief.	* * * (illegible) "with red sparks."
"G." (green) bodice.	"White garters."
"R." (red) gown.	"Each, a fish-knife."
"W. P." white petticoat.	
(To the right of her feet) "B." (black) stockings.	

I do not know where the two lower subjects are; the uppermost has no legend but "Timber," and the lowest only "Old W. (woman) washing fish." [II. 270.]

606. Views of Dresden.[3]

This leaf had to go in an upright frame, because one of the views on each of its side is topsy turvy, and can only be seen by looking at it laterally. The helmet-shaped fragment is a note of the shape of the bust on a tomb. [II. 271.]

607. Two Studies of the Arch of Titus, Rome.

On white, stained grey, with lights taken out. [III. p. 16.]

[1] [Cat. II. has "in the same desk." See preceding note.]
[2] [Cat. II. has "in the other desk." Now in the same inner room.]
[3] [Cat. II. has "in the same desk." See preceding note.]

The upper study is the original sketch for the large oil-picture [No. 504 in the National Gallery Collection, now transferred to Chester].

The lower study shows the Arch of Titus, from the side. These studies are from a book containing ninety-two leaves of similar studies, on both sides of the leaves, any one of which he could, if he had chosen, have wrought into a picture like this large one: the details of all the bas-reliefs of all the subjects, figure by figure, and the letters of all the inscriptions, copied letter by letter as he could see them on the moulding surfaces, being put down in compact masses of notation, filling another ninety-two leaf book on both sides of the leaves. All this work was done as mere rest and by-play, while his mind was mainly given in the same manner to such drawings as No. 414, which are also nothing more than leaves of a sketch-book, containing forty leaves of such drawings; many drawn on both sides—never meant to be seen by any one, and merely done for their service.

These small studies—as well as No. 590, and multitudes of similar ones—are done on *very* thin white paper, rubbed over with charcoal or black lead!—the lights being taken out with bread or indian rubber. They require the greatest care in handling, as a rough touch may produce a new light on them of highly undesirable brilliancy.

His studies at Rome were certainly made more intensely on account of his early training in architectural drawing, and consequent affection for the classical architecture he had so profoundly studied.[1] [II. 272, 273. See note on No. 548.]

608. GLASS BALLS, PARTLY FILLED WITH WATER.

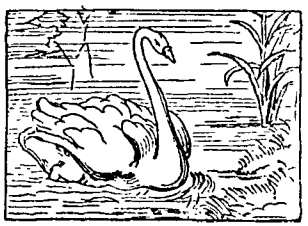
Study of reflection and refraction. [III. p. 16.]

Studies of Light and Shade in and on hollow glass balls; first empty, and then half filled with liquid. One ball is first, in each case, drawn by itself, and then two in contact, with each other's reflections. [II. 274.]

[1] [Cat. II. continues: "In the last room, where the Liber Studiorum are, the frame No. 33 contains one of the diagrams thrown together in a huge portfolio, &c." This passage is now cited under No. 548 (formerly Frame 33).]

609. STUDIES OF SWANS.

[See note on No. 415.[1]] Fine beyond all expression. The woodcut at the side is a facsimile of a swan in the first plate of Retsch's outlines of "Pegasus in Harness": it will serve to show the reader in the most complete way how a swan ought *not* to be drawn, as Turner's will show the most perfect possible result attainable with the given number of touches. Observe especially the grand respect of Turner for local colour—the swan's black beak being to him, as it would be to every simple and honest observer, one of the main points in the creature; while the German, taught that local colour is "unideal," misses the whole character of his bird, blinding himself by his vanity.



Observe in the lower of Turner's two sketches how grandly he has indicated the agitation of the water, as partly the means of expressing the anger of the bird. The corresponding curves in Retsch's work are entirely false, and out of perspective. [II. p. 38.]

[In one of his Oxford lectures, Mr. Ruskin exhibited a copy of the upper of Turner's two sketches for comparison with a Dutch study, taking the one and the other as examples severally of the schools of chiaroscuro and of colour. The academical Dutchman, he said,] has laboriously engraved every feather, and has rounded the bird into a ball; and has thought to himself that never a swan has been so engraved before. But he has never with his Dutch eyes perceived two points in a swan which are vital to it: first, that it is white; and, secondly, that it is graceful. He has, above all things, missed the proportion, and necessarily, therefore, the bend of its neck. Now take the colourist's view of the matter. To him the first main facts about the swan are that it

[1] [At the time of Cat. II., these studies and those now numbered 440 were exhibited near a study of birds (now No. 415). Mr. Ruskin's notes on the group were arranged under the last mentioned. I have now arranged the note under the several numbers to which different passages belong]

is a white thing with black spots. Turner takes one brush in his right hand, with a little white in it; another in his left hand, with a little lamp black. He takes a piece of brown paper, works for about two minutes with his white brush, passes the black to his right hand, and works half a minute with that, and there you are! You would like to be able to draw two swans in two minutes and a half yourselves. Perhaps so, and I can show you how; but it will need twenty years' work all day long. First, in the meantime, you must draw them rightly, if it takes two hours instead of two minutes; and, above all, remember that they are black and white.—*Lectures on Landscape*, §§ 55, 56.

610. SOURCE OF THE ARVERON.

The beginning of a drawing intended for completion; it is of the same date as the sketches [Nos. 552, 553]. Remarkable for the wash of grey over the whole surface, leaving the glacier only in light, before the upper colours are added. [II. 282.]

611. GRENOBLE.

Large unfinished (drawing). [III. p. 22.] Compare No. 547. The same treatment of general under-tone is exemplified here, and in the most exquisite way. [II. 283.]

612. GRENOBLE.

Another study, or perhaps an abandoned commencement, of the drawing of Grenoble [see No. 547. II. 283]. This and No. 611 are among the most exquisite fragments existing of his central manner. They are beginnings of a favourite subject, which he seems to have found beyond his power on this scale, and afterwards finished on a reduced scale. [III. p. 22.]

613. FOLLY BRIDGE AND BACON'S TOWER, OXFORD (1787).

614. STUDY OF MASTS AND RIGGING.

Of the middle period, showing how the kind of work of No. 528 was carried on throughout his life. [II. 286.]

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Swans

615. STUDIES OF BOATS IN HEAVY SEA.[1]

Finished studies of things remembered. [II. 287, 288.]

616. THREE STUDIES FOR A PICTURE OF A SHIP ON FIRE.

The idea seems to have been at first abandoned, and a few years later returned to, but differently and more carefully treated. See the unfinished oil-picture.[2] [II. 289, 290.]

617. SAUMUR, HUY, AND DINANT.[3]

The two last magnificent in thought, and all three in execution. [II. 293–295.]

618 (*a*). ORLEANS: THE THEATRE AND CATHEDRAL.
(*b*). NANTES: PROMENADE NEAR THE CHÂTEAU.

These are both variations of subjects designed for the "Rivers of France," and engraved in that series. They are not to be considered as studies for them, but as examples of Turner's way of turning a subject this way and that in his mind. He makes a sketch of Orleans Cathedral from a given corner of a street, and at a given hour of the afternoon. A year or two afterwards, perhaps, he looks at the sketch, and thinks he would like to try it about twenty yards more to the left, and half an hour later, or an hour earlier; in which cases he is nearly sure to put in the same figures in some different position. This study of Orleans is about an hour earlier in the afternoon than the engraved one, and a hundred yards further down the street. It is by no means so beautiful as the engraved one; but the Nantes is far prettier, being an idea of a finer day. The engraved drawing is of a bleak grey afternoon, and taken from the end of the walk, where the colossal statues become principal objects, and they are not interesting ones. [II. 296, 297.]

[1] [Cat. II., "Boat in heavy sea" and "Boat swamped in surf."]
[2] [No. 558 in the National Gallery Collection: for a note on the picture see "Modern Painters," vol. v. pt. viii. ch. iv. § 18.]
[3] [Cat. II., "Town on the Meuse (I believe Saumur"), "Huy on the Meuse, from above the château," "Dinant on the Meuse."]

619 (*a*). SAUMUR.
(*b*). MONT JEAN.
(*c*). STUDY FOR A DRAWING OF (SAUMUR?), MADE FOR THE "KEEPSAKE."

All first rate. [II. 304, 306.]
[For a note on the Saumur, see p. 419 of this volume.]

620 (*a*). STUDY OF TOWN ON THE LOIRE.
(*b*). THE CARRARA MOUNTAINS, FROM SARZANA.

621. A CALM AND A FRESH BREEZE.

Perfectly noble and masterly examples of his pen studies. [II. 317, 318.]

622 (*a*). CAREW CASTLE.

Early pencil outline after he had determined his method. [III. p. 18.]

(*b*). LANCASTER.

Of later date. Both drawings realized in the England Series. [III. p. 18.]

First sketches of the England subjects. Before passing to the last of the supplementary series of sketches [as arranged in 1858], I should like the reader to return for a moment or two to the painter's early work, in order so to deepen the impression, which is indeed the principal one, this exhibition should leave upon his mind—of the primal and continual necessity of point drawing: that is to say, work with the pencil, chalk, or pen, in order to secure material enough of natural facts, and precision enough in touch with colour. From first to last, Turner's chief distinction as a manipulator, from all other landscape painters, was in this perpetual use of the hard pencil: let us turn, therefore, before we leave the rooms, to a group of examples, entirely illustrative of this speciality of practice.

The drawing of Carew Castle has always borne a high reputation in the England Series; I do not join in this popular estimate of it, but at all events it is one of the most elaborate works of his middle time; yet it is founded

entirely on this severe pencil sketch, made at least thirty years previously; the Carew being published in 1834, while this drawing cannot be much later than 1800. [II. 319, 320.]

623 (*a*). KIRKBY LONSDALE BRIDGE.
(*b*). SKETCH OF A BRIDGE.

Both marvellously beautiful. The uppermost, though more hasty, is of the best time. [II. 323, 324.]

624 (*a*). COLOGNE CATHEDRAL.
(*b*). ON THE RHINE.

Magnificent pencil sketches on the spot, of his finest time. [II. 325, 326.]

625–862. MISCELLANEOUS DRAWINGS.

[*The catalogues written by Mr. Ruskin stopped with No.* 624. *The following* 237 *additional drawings were framed and exhibited subsequently. They illustrate all the different styles and periods of Turner's work, as defined in preceding notes. Among them are a few which had been included in Mr. Ruskin's first selection of One Hundred Drawings* (*see p.* 104). *The name given to some of the subjects is conjectural. Most of the sketches are in water-colour.*]

625. FOUNTAINS ABBEY (pencil, part coloured).

626. TWO SKETCHES AT ORLEANS (colour on grey).

627 (*a*). RIVER SCENE.
(*b*). BLUE LANDSCAPE.

628 (*a*). PORTA NIGRA, TRÈVES.
(*b*). BLUE HILLS.

629. STUDY OF SHIPPING (early).

630. LOCH LONG (MORNING).

[Lent to the South Kensington Museum.]

631. ? (Colour.)

632. SEA AND ROCKS (colour on grey).

633. DUNSTANBOROUGH (neutral tint).

[Turner exhibited a picture of Dunstanborough in 1798; see p. 299 of this volume.]

634. CRYPT, CANTERBURY CATHEDRAL (early).

635. ON THE THAMES.

636. STUDY OF SHIPPING (early).

[See notes on Nos. 528, 533, 614.]

637. LOCH LONG (EVENING).

638. LLANTHONY ABBEY.

[For note on another early drawing by Turner of this subject, see "On the Old Road," i. § 214.]

639–686. CONTINENTAL SKETCHES (Later Period).

[*These, with Nos.* 691–695, 764, 765, 767–9, 772–777, 779, 780, 783–786, 791, 800, 824–830, 832–848, *belong to the series of sketches made by Turner on his later Continental tours: see notes on Nos.* 41–50.]

639. SION, RHONE VALLEY.

640. VENICE. THE DOGANA AND THE SALUTE.

641. RIVER AND BRIDGE.

642. CASTLE OF CHILLON, LAKE OF GENEVA.

643. THE GREAT ST. BERNARD.

644. VENICE. LA SALUTE.

645. ALPINE CASTLE.

646. FORT BARD, VAL D'AOSTA?

647. VENICE. GRAND CANAL.

648. CASTLE IN THE VAL D'AOSTA.

649. VENICE. GRAND CANAL.

650. EHRENBREITSTEIN.

651. LUCERNE.

652. VALLEY OF THE RHONE, NEAR SION.

653. ITALIAN RIVIERA?

654. LAKE SCENE.

655. SUNSET ON A LAKE.

656. COBLENTZ.

657. A MOUNTAIN LAKE.

658. LUCERNE (EVENING).

659. VENICE. THE DOGANA AND THE SALUTE.

660. LAUSANNE.

661. ?

662. ? (green and blues.)

663. A MOUNTAIN TOWN.

664. LAKE OF MORAT, SWITZERLAND.[1]

665. EU, WITH LOUIS PHILIPPE'S CHÂTEAU.

666. HEIDELBERG.

667. HEIDELBERG.

668. VENICE. GRAND CANAL AND THE SALUTE.

669. PALLANZA, LAGO MAGGIORE.

670. LAKE OF LUCERNE.

671. EHRENBREITSTEIN.

672. ?

[1] [So inscribed; but 664, 677, and 683 are more like Tancarville.]

673. ?

674. The Rigi, from Lucerne.

675. Fluelen, Lake of Lucerne.

676. ?

677. Castle of Morat, Switzerland.

678. Pass of Faido—St. Gothard.

679. ?

680. Lausanne.

681. Martigny.

682. Lake View (Moonlight).

683. Lake of Morat, Switzerland.

684. Swiss Fortress.

685. Swiss Scene.

686. Berne, with Aar River.

687. Welsh Lake ?

688. Llan Idwell, near Bettws y-Coed.

689. Bridge at Cowley, near Crediton.

690. French Coast (colour on grey).

691. Geneva ?

692. Coblentz: Bridge over the Moselle.

693. Swiss Lake.

694. Venice. Ducal Palace.

695. Fribourg, Switzerland.

696. Buttermere Lake (neutral tint).

697. Chevening Park, Kent.

698. Tower and Bridge.

699 (*a*). Sea Breeze.
(*b*). Old Westminster Bridge.
(*c*). Moonlight on Sea.

700. Three Sketches in France (colour on grey).

[A large number of the sketches enumerated in the following pages resemble Nos. 101–125, &c., or Nos. 26–40: see notes on those two groups. Another similar series, which includes some very lovely sketches, appears to record a tour on the Moselle: see *e.g.* Nos. 711, 728, 729.]

701 (*a*). Ross, Herefordshire (colour on grey).
(*b*). Petworth (colour on grey).
(*c*). Ross, Herefordshire (colour on grey).

702 (*a*). Genoa (colour on grey).
(*b*). River Scene (colour on grey).
(*c*). On the Riviera? (colour on grey).

703. Skiddaw (pencil, partly coloured).

704. Lucerne.

705. Lake of Lucerne.

706. Four Sketches at Petworth (colour on grey).
[Compare Nos. 425, 435.]

707. Study in France (colour on grey).

708. Study of Sea.

709. Honfleur (colour on grey).

710. A Ruined Abbey (early).

711. Cochem on the Moselle (colour on grey).

712. Havre (colour on grey).

713. Lillebonne (colour on grey).

714. Barges (early).

715. River Scene (late).

716. Sketch in France (colour on grey).

717. Sketch in France (colour on grey).

718. Shakespere Cliff—Folkestone.

719. Study of Sky.

720. Sketch in France (colour on grey).

721. A French Diligence (colour on grey).

722. Sea and Boats.

723. On a French River.

724. Black Boat (study for a vignette).

725. Sketch in France (colour on grey).

726. Fishing-Boat.

727. Fountains Abbey (pencil, half-coloured).

728. Alken, on the Moselle (colour on grey).

729. Cochem, on the Moselle (colour on grey).

730. Sea-piece.

731. Bowes Castle — near Bernard's Castle Yorkshire (early).

732. Treis, on the Moselle (colour on grey).

733 (*a*). Marly, on the Seine (pen on grey)
(*b*). Rouen (pen on grey).

734. A River Valley (sketch in body colour)

735. A Winding River.

736. Rock of Ventimiglia, near Mentone (colour on grey).

737. A Sketch in France (colour on grey).

738. English Landscape.

739. Dunstanborough (early).

740. TRARBACH, ON THE MOSELLE (colour on grey).

741. ROOM AT PETWORTH.

742. VALE OF PICKERING, YORKSHIRE (with huntsmen).

743. MORTERATSCH GLACIER, ENGADINE.

744. TUNNY FISHING, MEDITERRANEAN.

745. SCHLOSS ELTZ, ON THE MOSELLE (colour on grey).

746. AN ENGLISH RIVER VALLEY.

747. SKETCH IN FRANCE (colour on grey).

748. SKETCH IN FRANCE (colour on grey).

749. CORNFIELD AND RAINBOW.

750. ENGLISH LANDSCAPE.

751. A WINDING RIVER.

752. SKETCH IN FRANCE (colour on grey).

753. SKETCH IN FRANCE (colour on grey).

754. VILLAGE IN A HOLLOW.

755. HONFLEUR (pen and colour on grey).

756. STUDY AT SEA.

757. WOLF, NEAR TRARBACH, ON THE MOSELLE (colour on grey).

758. FALMOUTH HARBOUR.

759. HOOK, PEMBROKESHIRE.

760. TANCARVILLE (colour on grey).

761. RIVER SCENE (with ruins).

762. TYNEMOUTH (early).

763. A BRIDGE (early).

764. BELLINZONA FROM THE SOUTH.

Grandly fancied; but poor Turner has been quite ill, and could not draw the distant fortress; having got it into a great mess, he redeems it very nearly by the two dark cypresses, quite marvellously put in, and giving depth and largeness to all that purple-grey distance. [I. 44.]

765. VIEW FROM THE CASTLE OF BELLINZONA.

Early next morning,[1] feeling a little better, we climb to the top of the castle, and try to draw the valley as it opens to the Lago Maggiore. We cannot manage it, and rub the colours about till all assume an expression of malaria fog, which we did not intend. We try to brighten matters by touches of raw vermilion without any better success, and go down sulkily to breakfast. [I. 46.]

766. LANDSCAPE (colour and pen).

767. RED SUNSET ON A LAKE.

768. LUCERNE AND MOUNT PILATUS.

We bid farewell to Lucerne[2] as the morning reddens Mont Pilate; hardly anything of the lake visible; and it is so early that no one is stirring except just about the boats. A blotted and careless drawing, but so pretty in subject as to be worth including in the series. There is body colour white, touched in the mist beyond the lake, and over the second tower. This is very rare in Turner's water-colour sketches. I believe the second tower was meant to be the first, and when he put the other in farther to the left, he could not make up his mind to part with the first one. [I. 36.]

769. LAKE OF URI, FROM BRUNNEN.

770. CARNARVON CASTLE (early).

[1] [See note on 772; after which drawing, this was arranged in Mr. Ruskin's first catalogue.]

[2] [One of the drawings included by Mr. Ruskin in his first selection to illustrate an imaginary sketching tour by Turner. See p. 104.]

771. STUDY OF LAKE OR SEA.

772. BELLINZONA FROM THE SOUTH.[1]

The town of Bellinzona is, on the whole, the most picturesque in Switzerland, being crowned by three fortresses, standing on isolated rocks of noble form, while the buildings are full of beautiful Italian character. Turner went to the place several times, and made many studies there; but on the occasion of this visit, he seems to me to have been not in his usual health. The valley beneath the rocks is marshy and hot; and there is an indolence in the way in which some of these subjects are executed, which exactly resembles the character of work done under the languor of slight malaria fever. . . . [I. 42.] Though we are not well, we mean to make a nice sketch of this, and take more pains than usual about the green banks of rock under the walls, besides drawing an Italian gentleman's house on the right, and his trellis of vines, and, above all, his gateposts, which remind us of home, in our best manner; and we put some nice trees, and mist under them, beyond. But it is all of no use;

[1] [In the Hundred Drawings which Mr. Ruskin first selected to illustrate an imaginary sketching tour by Turner, there were several of Bellinzona. The Approach to Bellinzona from the North is now No. 453. Then followed some in which Mr. Ruskin detected signs of weariness in the artist, and which he therefore discarded when he came to arrange examples for permanent exhibition or reference. This drawing, and Nos. 764 and 765, were among the number. Three others, I am not able to identify. Mr. Ruskin's notes on them in Cat. I. were as follow:—

42. BELLINZONA FROM THE NORTH.

The town of Bellinzona . . . malaria fever [passage quoted above]. They were all in one book; and two of them [44 (old numbering) and 45 (now 772)] are more elaborate than most of the other subjects in it, but sickly and heavy in elaboration. In this subject, note the colour used in spots for the tiled tops of the battlements under sunshine. Most artists paint tiles much too red; this peculiar amber hue is their exact colour. Compare No. 62.

43. BELLINZONA.

Beautiful as a subject, but less interesting as a sketch than most of the series. It is a good example, however, of Turner's architectural touch when he was careless. The opalescent peak of mountain behind the central castle is well given, however.

47. BELLINZONA.

Our morning walk has nevertheless done us good; and as we leave the town, and look back to it, we get a vigorous memorandum of the bridge over the Ticino.

the illness gets the better of us; we get quite wearied in the crowd, leave the kneeling figures in despair, and, when the time comes for us to put in our sky, make a complete mess of it. [I. 45.]

773. THE LAKE OF LUCERNE FROM FLUELEN.

Just when we are going to start for St. Gothard,[1] we find that the misty morning has broken into a cloudy day, and that assuredly it is soon going to rain. We are much discomposed at this aspect of affairs, as seen from our inn window, but make a hasty blot of it nevertheless, as the diligence horses are putting to; and the blot is a grand one. [I. 38.]

774. CONTINENTAL SKETCH (rough).

775. BELLINZONA.

776. EHRENBREITSTEIN.

777. LAUSANNE: CATHEDRAL AND BRIDGE.

778 A MOUNTAIN SIDE (body colour). ? TÊTE NOIRE.

779. CONTINENTAL SKETCH (FORTRESS).

780. LAKE OF CONSTANCE.

781. CARISBROOK CASTLE (early).

[Compare No. 532.]

782. CHURCH AND LANE (early).

783. LAUSANNE.

784. BELLINZONA.

785. VENICE: ST. MARK'S AND DUCAL PALACE.

786. A HILL TOWN (CONTINENTAL SKETCH).

787. A CONVENT WALL (early).

[1] [One of the Lucerne drawings arranged in Mr. Ruskin's imaginary tour by Turner. It was originally preceded by No. 99, "Fluelen," in which the effect is of morning mist.]

788. OLD LONDON BRIDGE (early).

789. SOUTHAMPTON (early).

790. WINGFIELD MANOR, DERBYSHIRE (early).

791. ALPINE VILLAGE AND BRIDGE.

792. MONTE GENNARO, ROME (colour study).

793. TEMPLE OF VESTA, ROME (early).

794. WINGFIELD MANOR, DERBYSHIRE (early).

795. LLANDAFF CATHEDRAL (early).

796. BEDDGELERT CHURCH, N. WALES (MOONLIGHT)

797. A MOUNTAIN TARN (colour).

798. WINGFIELD MANOR, DERBYSHIRE (early).

799. A WATERFALL (early).

800. LAKE OF URI, FROM BRUNNEN.

801. ENGLISH LANDSCAPE.

802. KILGARRAN CASTLE (early).

[Kilgarran Castle on the Twyvey was a favourite subject of Turner's. Five oil-pictures by him of it are in existence; the earliest was exhibited in 1799.]

803. A CHURCH TOWER (early).

804. COTTAGE AND WINDMILL (early).

805. TOM TOWER, OXFORD (early).

806. WOODCROFT CASTLE, NORTHAMPTONSHIRE.

807. MOEL SIABOD, FROM THE ROAD NEAR CAPEL CARIG, N. WALES.

808. A RUINED ABBEY (pencil).

809. ROWSLEY, ON THE DERWENT.

810. LANDSCAPE (early).

811. Old Buildings (early).

812. Park Scenery.

813. Roman Campagna.

814. Rome: Ponte Molle.

[These two sketches, and No. 792, appear to belong to the same series as Nos. 329, 330. See notes thereon.]

815. Four Miscellaneous Sketches.
(*a*). Tree and Tower (early).
(*b*). Walsingham Chapel, Norfolk (early).
(*c*). Church Wall (early).
(*d*). Lichfield Cathedral, West Front.

816. Four Sketches (different periods).
(*a*). Old Westminster Bridge.
(*b*). In a Wood.
(*c*). Old Church.
(*d*). A Mountain Stream.

817. Ten Early Drawings (tinted).
(*a*). Saltwood Castle, Kent.
(*b*). Chichester Cathedral.
(*c*). Netley Abbey.
(*d*). Church.
(*e*). Rochester.
(*f*). Sketch in Glasgow.
(*g*). Kirkstall Abbey.
(*h*). Lancaster.
(*i*). Mountain Bridge.
(*j*). Stanton Harcourt, near Oxford.

818. Six Sketches (different periods).
(*a*). Lancaster.
(*b*). Sea Study.
(*c*). Country Lane.
(*d*). Raby Castle.
(*e*). Folkestone.
(*f*). River Scene.

819. CAPRI.
[Compare Nos. 336 and 337.]

820. THE DENT DU MIDI, END OF LAKE OF GENEVA.

821. STUDY OF WAVES.

822. CASTLE.

823. LANDSCAPE.

824. LAUSANNE?

825. ALPINE GORGE.

826. GENEVA.

827. LAUSANNE.

828. ALPINE SCENE.

829. SEA-PIECE.

830. BELLINZONA.

831. RIVER SCENE (early).

832. FRIBOURG, SWITZERLAND

833. RIVER AND MOUNTAINS.

834. LAKE OF LUCERNE, FROM BRUNNEN.

835. ?

836. LAUSANNE.

837. VENICE.

838. CASTLE AND LAKE.

839. SWISS LAKE.

840. ON THE LOIRE?

841. ALPINE FORTRESS.

842. VENICE: GRAND CANAL AND THE SALUTE.

843. VENICE: GRAND CANAL AND CAMPANILE.

844. FORTRESS, TYROL?

845. SWISS SCENE.

846. FRIBOURG, SWITZERLAND.

847. VENICE: MOONLIGHT.

848. MONT PILATUS.

849. BRIDGE OVER RIVER LUGWY, CAPEL CARIG.

850. HEAD OF LAKE OF LUCERNE (BAY OF URI).

851. BRIDGE ON THE MOSELLE?

852. NEWNHAM COURT, NEAR OXFORD (early).

[See note on Nos. 401–409.]

853. RIVER SCENE (early).

854. BONNEVILLE, SAVOY, WITH MONT BLANC.

[One of the same series as Nos. 319–325; see notes thereon.]

855. GATEWAY TO PRIORY, BRIDLINGTON, YORKSHIRE.

[Lent to the South Kensington Museum.]

856. VIEW FROM RICHMOND HILL.

[Lent to South Kensington Museum.]

857. RAGLAN CASTLE (early).

858. RIVER SCENE (early).

859. ?

860. STUDY FOR "THE GOLDEN BOUGH."

[The picture, No. 371 in the National Gallery Collection, has been removed to Dublin.]

861. KILCHERN CASTLE, LOCH AWE, SCOTLAND (early).

862. MOUNTAIN VALLEY (GEESE IN FOREGROUND).

863-884. DRAWINGS FOR LIBER STUDIORUM, BEQUEATHED BY MR. HENRY VAUGHAN.

[*See notes on Nos.* 461-522.]

863. FRONTISPIECE TO LIBER STUDIORUM.

Silent, always with a bitter silence, disdaining to tell his meaning when he saw there was no ear to receive it, Turner only indicated this purpose by slight words of contemptuous anger, when he heard of any one trying to obtain this or the other separate subject as more beautiful than the rest. "What is the use of them," he said, "but together?" The meaning of the entire book was symbolized in the frontispiece, which he engraved with his own hand; Tyre at sunset, with the Rape of Europa, indicating the symbolism of the decay of Europe by that of Tyre, its beauty passing away into terror and judgment (Europa being the mother of Minos and Rhadamanthus).—*Modern Painters*, vol. v. pt. ix. ch. xi. § 30. [A drawing in ink and bistre over a completed etching, evidently (says Mr. Rawlinson) the guide for the engraver of the mezzotint work of the frame and border.]

864. RIZPAH.

[Mr. Rawlinson notes "the weariness, yet the patience, of a ceaseless watch, expressed in Rizpah's outstretched arm, scaring away with her torch the fast-gathering birds and beasts of prey from the grim objects of her care. In the drawing there is an addition to the effect, which strangely has not been transferred to the print. In the former, the lion is finely and prominently drawn, checked in full career and relieved against the sky, while in the latter it is with difficulty we can make out that a lion is intended at all." The picture in the National Gallery Collection, No. 464 (now removed to Liverpool) differs considerably from the drawing.]

865. RAGLAN.

[Of Turner's records of human pride comes] last and sweetest, Raglan, in utter solitude, amidst the wild

wood of its own pleasance; the towers rounded with ivy, and the forest roots choked with undergrowth, and the brook languid amidst lilies and sedges. Legends of grey knights and enchanted ladies keeping the woodman's children away at the sunset ("Modern Painters," vol. v. pt. ix. ch. xi. § 29). ["I do not know," says Mr. Rawlinson, "how the name of Raglan attached itself to the plate. Turner has given it no title. Neither the castle nor the surroundings are like Raglan. It has, however, marked resemblance to Berry Pomeroy Castle, near Totnes, and we know that Turner was painting in South Devon about a year before. The moat is now filled up, but the miller hard by remembers when there was just such a moat as is drawn here."]

866. THE GRANDE CHARTREUSE.

[Frequently referred to by Mr. Ruskin as one of the noblest of Turner's works; "a sublime mountain study" (*e.g.* "Modern Painters," vol. iv. pt. v. ch. xvi. § 41). The drawing is referred to also as illustrating the bent of Turner's mind to dwell on human labour:—] Last and chief, the mill in the valley of the Chartreuse. Another than Turner would have painted the convent; but he had no sympathy with the hope, no mercy for the indolence of the monk. He painted the mill in the valley. Precipice overhanging it, and wildness of dark forest round; blind rage and strength of mountain torrent rolled beneath it, —calm sunset above, but fading from the glen, leaving it to its roar of passionate waters and sighing of pine-branches in the night.—*Modern Painters*, vol. v. pt. ix. ch. xi. § 28. Cf. *Lectures on Landscape*, § 98.

867. MACON.

[Not engraved. This drawing and Nos. 870, 871, 876, 877, and 466 were never engraved or etched. As they are in sepia, and of the same size as the Liber drawings, they are supposed to be Turner's preparations for the completion of the work.—*Rawlinson*, p. 170.]

868. CROWHURST.

[Unpublished drawing.]

869. THE DELUGE.

870. FALLS OF THE RHINE: SCHAFFHAUSEN.

[A magnificent drawing; not engraved.]

871. SEA-PIECE: VESSELS IN A BREEZE.

[Not engraved.]

872. THE TEMPLE OF JUPITER, ÆGINA.

[Engraved, but not published.]

873. BANKS OF THE THAMES, KINGSTON.

[Taken with scarcely any alteration from the oil-picture, painted about 1809, No. 491 in the National Gallery. Engraved, but not published.]

874. MOONLIGHT AT SEA: THE NEEDLES, ISLE OF WIGHT.

[Engraved but not published.]

875. THE FIFTH PLAGUE OF EGYPT.

876. DERWENTWATER.

[Not engraved.]

877. LUCERNE.

[Not engraved.]

878. PLOUGHING AT ETON.

[An etching, coloured in sepia as the guide for the engraver. *Cf.* No. 516.]

879. THE SOURCE OF THE ARVERON.

[Mr. Ruskin calls attention to the rocks of the foreground here and in the "Ben Arthur" plate:—] I

think the reader cannot but feel that the blocks are massy and ponderous. . . . Turner has perfect imaginative conception of every recess and projection over the whole surface, and *feels* the stone as he works over it; every touch, moreover, being full of tender gradation . . . [Notice] Turner's way of wedging the stones of the glacier moraine together in strength of disorder, and [in the Ben Arthur] his indication of the springing of the wild stems and leafage out of the centre of the boulders (*Modern Painters*, vol. iv. pt. v. ch. xviii. §§ 11, 12). . . . At edges of loose cliffs, about waterfalls, or at glacier banks, and in other places liable to disturbance, the pine may be seen distorted and oblique; and in Turner's "Source of the Arveron," he has, with his usual unerring perception of the main point in any matter, fastened on this means of relating the glacier's history. The glacier cannot explain its own motion; and ordinary observers saw in it only its rigidity; but Turner saw that the wonderful thing was its non-rigidity. Other ice is fixed, only this ice stirs. All the banks are staggering beneath its waves, crumbling and withered as by the blast of a perpetual storm. He made the rocks of his foreground loose—rolling and tottering down together; the pines smitten aside by them, their tops dead, bared by the wind.—*Ibid.*, vol. v. pt. vi. ch. ix. § 6.

[For early sketches of this subject, see in this collection Nos. 553, 610.]

880. WINDSOR FROM SLOUGH: SHEEP-WASHING.

[This subject was engraved but not published. A portion of the etching from this drawing was selected by Mr. Ruskin as a lesson in tree-drawing. Not all the points, however, are equally emphasized in the drawing:—]

If you copy it carefully you will be surprised to find how the touches all group together, in expressing the plumy toes of the tree branches, and the springing of the bushes out of the bank and the undulation of the ground; note the careful drawing of the footsteps made by the climbers of the little mound on the left. It is as good an example as you can have of the use of pure and firm lines; it will also show you how the

particular action in foliage, or anything else to which you wish to direct attention, may be intensified by the adjuncts. The tall and upright trees are made to look more tall and upright still, because their line is continued below by the figure of the farmer with his stock; and the rounded bushes on the bank are made to look more rounded because their line is continued in one broad sweep by the black dog and the boy climbing the wall. These figures are placed entirely with this object. . . . Again, in ground there is always the direction of the run of water to be noticed, which rounds the earth and cuts it into hollows; and generally, in any bank or height worth describing, a trace of bedded or other internal structure besides. Turner's etching will give you some idea of the way in which such facts may be expressed by a few lines. Do you not feel the depression in the ground all down the hill where the footsteps are, and how the people always turn to the left at the top, losing breath a little, and then how the water runs down in that other hollow towards the valley, behind the roots of the trees.—*Elements of Drawing*, §§ 106, 107.

881. TWICKENHAM.

882. GLAUCUS AND SCYLLA.

[Glaucus as a Triton beckoning from the waves to Scylla, who is removing from him on the shore. Engraved, but not published.]

883. TEMPLE OF ISIS. SCENE IN PETWORTH PARK.

[A cluster of leaves from the foreground in this drawing is illustrated in "Modern Painters," vol. v. figs. 94, 95, 96, as an example of careful symmetry in composition.]

884. FROM SPENSER'S FAERY QUEEN.

["The 'Faery Queen,' they say, has been searched in vain to find the source of this subject. There is certainly no passage in that poem which describes a knight sitting on the ground and leaning his head in miserable

thought upon his shield, while before him lie the abandoned shield and arms of another knight who has carefully piled them up like a monument before he has said his farewell to life. But I have always thought that Turner had in his mind, when he drew this place, the scenery around the Cave of Despair described in the first book of the 'Faery Queen.'"—Stopford Brooke: *Notes on the Liber Studiorum*, p. 116.]

885. QUARTER-DECK OF THE "VICTORY."

[A drawing bequeathed by Mr. Harry Vaughan. For Turner's studies of the *Victory* see Mr. Ruskin's note on p. 67 of this volume.]

[In one of the Turner water-colour rooms at the National Gallery, there is now placed a bust of Mr. Ruskin by Conrad Dressler. This bust, made at Brantwood in 1884, was presented to the National Gallery in 1901 by Mr. T. Thornton.]

MR. RUSKIN'S PROPOSED RE-ARRANGEMENT OF THE TURNER SKETCHES AND DRAWINGS

[This proposed re-arrangement was set forth in the last of the three catalogues prepared by Mr. Ruskin. For reasons already explained (p. xiii.), it has not been adopted in the preceding pages. The re-arrangement has not in fact been carried out. It is, however, suggestive and interesting, especially to students. It is, therefore, set forth in the following pages. This re-arrangement includes only drawings which were at the time when Mr. Ruskin wrote framed and available for exhibition, and of those thus available he excluded seventy-seven, in order to bring his categories neatly within the limits of five hundreds. Nos. 625–862, and 885 have since been added. Mr. Ruskin's re-arrangement also excludes the Liber Studiorum drawings, Nos. 461–522, and 863–884.]

PREFACE[1]

(TO THE CATALOGUE OF 1881)

THAT in the largest, and, I suppose, richest city of the world, the most delicate and precious water-colour drawings which its citizens possess should be kept in a cellar, under its National Gallery, in which two-thirds of them are practically invisible, even in the few bright days which London smoke leaves to summer; and in which all are exposed to irreparable injury by damp in winter, is a fact which I must leave the British citizen to explain: stating here only that neither Mr. Burton[2] nor Mr. Eastlake[3] are to be held responsible for such arrangement; but, essentially, the public's scorn of all art which does not amuse it; and, practically, the members of the Royal Academy, whose primary duty it is to see that works by men who have belonged to their body, which may be educationally useful to the nation, should be rightly and sufficiently exhibited.

I have no heart myself, during recent illness, to finish the catalogue which, for my own poor exoneration from the shame of the matter, I began last year. But in its present form it may be of some use in the coming Christmas holidays, and relieve the kindness of Mr. Oldham[4] from unnecessary burden.

The Trustees of the National Gallery will, I trust,

[1] [This catalogue has appeared in three forms. The first edition was published in 1881, containing the Preface given above, and reprinted in 1890. The catalogue was intended for sale in the Gallery, and the authorities objected to the Preface. A "Special Edition" was therefore printed in 1882 (reprinted in 1890), in which the Preface was omitted. A "Third Edition, Revised and Illustrated," was published in 1899, with the Preface.]

[2] [The late Sir Frederic Burton, Director of the Gallery, 1874-1894.]

[3] [Mr. C. L. Eastlake, Keeper of the Gallery, 1878-1898.]

[4] [See p. xv. above.]

forgive my assumption that, some day or other, they may enable their keeper to remedy the evils in the existing arrangement; if not by displacing some of the pictures of inferior interest in the great galleries, at least by adding above their marble pillars and vaulted ceilings, such a dry and skylighted garret as any photographic establishment, opening a new branch, would provide itself with in the slack of the season. Such a room would be all that could be practically desired for the Turner drawings: and modern English indolence, if assisted in the gratification of its languid curiosity by a lift, would not, I trust, feel itself aggrieved by the otherwise salutary change.

INTRODUCTORY CLASSIFICATION

THE confused succession of the drawings at present placed in the water-colour room of the National Gallery was a consequence of their selection at different periods, by the gradually extended permission of the Trustees, from the mass of the inferior unexhibited sketches in the possession of the nation. I think it best, in this catalogue, to place the whole series in an order which might conveniently become permanent, should the collection be eventually transferred to rooms with sufficient light to see it by.[1]

The collection as at present seen consists of four hundred drawings, in wooden sliding frames, contained in portable cabinets; and of about half that number grouped in fixed frames originally intended for exhibition in the schools of Kensington, and in which the drawings were chosen for their instructive and exemplary, more than their merely attractive, qualities. I observed, however, that the number of these partly detracted from their utility; and have now again chosen out of them a consecutive and perfectly magistral group, of which it may safely be recommended that every student of landscape art should copy every one in succession, as he gains the power to do so.

This first or "Scholar's group," consists of sixty-five drawings arranged, at present, in thirty frames: but eventually, each of these drawings should be separately framed, and placed where it can be perfectly seen and easily copied.

The drawings originally exhibited at Kensington, out of which this narrower group is now selected, were for several years the only pencil and water-colour drawings by Turner accessible to the public in the National Collection. I therefore included among them many samples of series which were at that time invisible, but to which, since the entire mass of drawings is now collected, it is

[1] [The following passage is omitted in the text above: "And for the present the student will find no difficulty, nor even a delay of any consequence, in finding the title of any drawing by reference to the Terminal Index, in which, by the number in the existing arrangement, he is referred to that in the proposed one, followed in the text." The Terminal Index is not reprinted here: see p. 294 below.]

proper that the drawings which, by their abstraction, would break the unity of subjects, should be restored. I have, therefore, in this catalogue, placed in complete order all the important local groups of sketches (in Rome, Naples, Savoy, &c.), and retained in the miscellaneous framed collection only those which could be spared without breaking the sequence of the cabinet drawings. And further, I have excluded from this framed collection some of minor importance, which it seems to me might, not only without loss, but with advantage to the concentrated power of the London examples, be spared, on loan for use in provincial Art schools.

The Kensington series of framed groups, originally numbering 153, has by these two processes of elimination been reduced in the following catalogue to one hundred, of which thirty form the above-described "Scholar's group," absolutely faultless and exemplary. The remainder, of various character and excellence (which, though often of far higher reach than that of the Scholar's group, is in those very highest examples not unaffected by the master's peculiar failings), I have in the following catalogue called the 'Student's group'; meaning that it is presented to the thoughtful study of the general public, and of advanced artists; but that it is only with discrimination to be copied, and only with qualification to be praised. Whereas, in the Scholar's group, there is not one example which may not in every touch be copied with benefit, and in every quality, without reserve, admired.

After these two series follow, in this catalogue, the four hundred framed drawings in the cabinets [of which a selection, changed every three months, is exhibited in the table-cases], re-arranged and completed by the restorations out of the Kensington series, with brief prefatory explanations of the nature of each group. One or two gaps still require filling; but there being some difficulty in choosing examples fit for the exact places, I publish the list as it stands.[1]

For many reasons I think it best to make this hand catalogue direct and clear, with little comment on separate drawings. I may possibly afterwards issue a reprint of former criticism of the collection, with some further practical advice to scholars.

[1] [The following passage is omitted in the text above: "The present numbers are given in order in the Terminal Index."]

PRIMARY SYNOPSIS

THE following general plan of the new arrangement will facilitate reference in the separate heads of it. The marginal figures indicate the number of frames in each series.

FIRST HUNDRED

GROUP		
I.	The Scholar's Group	30
II.	The Student's Group	70
		100

SECOND HUNDRED

III.	Scotland. Pencil. (Early) . . .	15
IV.	Still Life. Colour. (Mid. Time) . .	5
V.	Switzerland. Colour. (Early) . .	10
VI.	Mountains. Colour. (Late) . .	50
VII.	Venice. Colour. (Late) . . .	20
		100

THIRD HUNDRED

VIII.	Savoy. Pencil. (Early) . . .	25
IX.	Vignettes to Rogers' Italy. (Mid. Time)	25
X.	Rome. (Mid. Time)	30
XI.	Tivoli. (Mid. Time)	5
XII	Naples. (Mid. Time)	15
		100

FOURTH HUNDRED

XIII.	Vignettes to Rogers' Poems. (Late)	35
XIV.	Rivers of England. (Late)	15
XV.	Ports of England. (Late)	5
XVI.	Venice. (Latest)	25
XVII.	Various. (Latest)	20
		100

FIFTH HUNDRED

XVIII.	Finest Colour on Grey. (Late)	25
XIX.	Finest Colour on Grey. (Latest)	25
XX.	Studies on Grey for Rivers of France. (Late)	15
XXI.	The Seine	35
		100

FIRST HUNDRED

GROUP I. THE SCHOLAR'S GROUP

It consists of sixty-five drawings in thirty frames, original chosen and arranged for exhibition at Kensington, togeth with upwards of a hundred more (as explained in the pr face, p. 274), out of which this narrower series, doubly an trebly sifted, is now recommended to the learner, for co stant examination and progressive practice; the mo elementary examples being first given. Their prop arrangement would be on a screen in perfect light, o a level with the eye—the three largest only above th line of the rest. When several drawings are in the sam frame, they are lettered (*a*), (*b*), (*c*), &c., either from left t right, or from above downwards. [The drawings in th Scholar's group are as follow in the order arranged by M Ruskin:—]

524 (*a*). Tower of St. Mary Radcliffe, Bristol.
(*b*). Transept and Tower, York Cathedral.
(*c*). Tower of Boston, Lincolnshire.
448. Carnarvon Castle.
449. Wells Cathedral.
402. Malmesbury Abbey.

534 (*a*). Study of sailing boat.
(*b*). Head of rowing boat.
(*c*). Stern of rowing boat.
533 (*a*), (*b*). Sketches of boats in light and shade.
(*c*). Diagram of a Dutch boat.
528. Study of spars of merchant brig.
531. Study of cottage roof in colour.
532. Gate of Carisbrook Castle.
408 (*a*). Sketch from nature at Ivy Bridge.
409 (*b*). Sketch of the bed of a stream, on the spot, half finished.
407 (*a*). Sketch from nature of the tree on the left in "Crossing the Brook."
(*b*), (*c*). Studies of animals.
(*d*). Sketch from nature at Ivy Bridge, realized in the finished drawing in this collection.
(*e*). Sketch from nature in Val d'Aosta, amplified afterwards into the "Battle of Fort Rock."
548. Doric columns and entablature.
529. Part of the portico of St. Peter's.
608. Glass balls, partly filled with water.
575. Four sketches on the Seine, for drawings in the Rivers of France. On grey paper.
621. Two studies of marine. On grey.
421. Four sketches at Calais. On grey.
423. Four sketches on the Seine.
(*a*). Marly.
(*b*). Near St. Germain.
(*c*). Château of La Belle Gabrielle.
(*d*). Near St. Germain.
607. Two studies of the Arch of Titus, Rome, on white, stained grey, with lights taken out.
570. Two outline sketches of Cockermouth Castle.
569. Two outline sketches of park scenery.
590. Rome from Monte Mario. Finest pure pencil.
592. Rome from Monte Mario. Pencil outline with colour.
596. Rome. The Coliseum. Colour, unfinished.
559. Study of cutter. (Charcoal.)
560. Study of pilot boat. (Sepia.)
525. Two pencil studies, Leeds, and Bolton Abbey.
450. Four pencil sketches at and near York.
624. Two pencil sketches, at Cologne and on the Rhine.
425. Four sketches in colour at Petworth.
444. Four sketches in colour on the Loire and Meuse.

Group II. The Student's Group

The Student's group is arranged so as to exhibit Turner's methods of work, from his earliest to his latest time of power. All his essential characters as an artist are shown in it; his highest attainments, with his peculiar faults;—

faults of inherent nature, that is to say; as distinguished from those which, after the year 1845, were signs merely of disease. No work of his declining time is admitted into this series.

It begins No. (523) with three examples of the earliest efforts by him existing in the National Collection of his drawings. Then follow examples of his methods of study with pencil and pen from first to last: then, examples of his work similarly progressive, in transparent colour on white paper; and, finally, examples of his use of body colour on grey paper—a method only adopted late in life, as one proper for none but a consummate master.

The entire series is contained in seventy frames, and closes the first hundred of the frames here permanently catalogued.

523. Three early sketches at Clifton.
622 (*a*). Carew Castle. Early pencil outline, after he had determined his method.
(*b*). Lancaster, of later date.
403. Kirkstall Abbey.
404. Holy Island Cathedral.
553. Sketch from nature of the Liber subject, "Source of the Arveron."
554. Sketch from nature for the drawing at Farnley, "Mont Blanc from the Valley of Chamouni."
564. Foreground studies, laurel, &c.
413. Studies of market ware at Rotterdam.
412. Study of sheep.
536. Memoranda of coast incidents.
451. Sketches at York.
416. } Two Frames } Egremont subject.
417. } " " "
623. Two bridge subjects.
605. Studies from Claude, &c.
602. Twelve leaves from a note-book at Venice.
438. Four leaves of a note-book on journey to Scotland by sea.
603 (*a*). Sketches at Andernach.
(*b*). Sketches on the Rhine.
(*c*). Sketches on Lago Maggiore.
The leaves (*a*) and (*b*) are out of a note-book containing 270 such.
604. Sketches at Naples.
606. At Dresden.
566. Sketches in Rouen, with engraving of finished drawing made from one of them.

These twenty drawings (523–566) are enough to show the method of the artist's usual work from nature. He *never*

sketched in tinted shade but at home, in making studies for pictures, or for engravers, as in the series of the Liber Studiorum. When he wanted light and shade in painting from nature, he always gave colour also, for it was as easy to him to give the depth of shade he wanted in different tints, as in one; and the result was infinitely more complete and true.

The series of water-colour sketches and drawings which next follow, represent, therefore, his progress in colour and chiaroscuro simultaneously; and I have placed under the next following numbers, examples of his water-colour work from the beginning of its effective power to the end. But these are not, as in the Scholar's group, all equally exemplary. The absolutely safe and right models are already given in the Scholar's group: here, there are instances given of methods questionable — or distinctly dangerous, as well as of the best. Thus Turner drew for several years almost exclusively in neutral tint, as in No. 527; but it is not at all certain that this practice should be enforced as academical; and again, the drawing of Folkestone (558) is an instance of delicacy of work like that of a miniature, applied to a large surface; this is certainly a practice liable to lead to the loss of simplicity and power:—it is one on the whole to be deprecated; and it gravely limited Turner's power of making large and manly drawings, at the time when it was most desirable for public instruction that he should have done so.

The drawings of Edinburgh (549) and Ivy Bridge (556) are types of his finest manner, unaffected by this weakness of minute execution. The drawings of Rochester (420) and Dover (418) show his minutest execution rightly applied, and his consummate skill in composition

527. View of Tivoli. (Neutral tint.)
405. Ruins of the Savoy Chapel. (Neutral tint.)
530. Early study of a cottage.
542. The Castle of Aosta. In colour, with the pencil study for it below: one of the series out of which Group VIII. (third hundred) was chosen.
609. Angry swans.
565. Study of pigs and donkeys.
568. Study of ducks.
572. Study of storm-clouds.

573. Three studies at sea.
571. Study of evening and night skies.
419. Shields.
420. Rochester.
418. Dover.
558. Folkestone. Large drawing unfinished.
549. Edinburgh from the Calton Hill. Finished drawing.
556. Ivy Bridge. Finished drawing.
555. Battle of Fort Rock. Finished drawing.
610. The Source of the Arveron. Unfinished, large.
611. Grenoble. Unfinished, large.
612. Grenoble. ,, ,,

The two last drawings are among the most exquisite fragments existing of his central manner . . .[1] They may properly close the examples of his work in pure water-colour. Two specimens of his sketching in oil—a rare practice with him—follow; and then a magnificent selection from the body-colour drawings of his best time, which contain the most wonderful things he ever did in his own special manner.

613. Folly Bridge and Bacon's Tower: Oxford, 1787.
410. Torrent bed. One of the studies made at the date of Ivy Bridge.
442. Sunset and Twilight: the last at Petworth.
426. Pen outline sketches for the Rivers of France.
430. Tancarville, and three other French subjects.
429. Four French subjects.
431. Rocks on the Meuse, and three other subjects.
432. Luxembourg, and three other subjects.
433. Two of Honfleur, two unknown.
434. Honfleur, and three other subjects.
435. Dijon, and three other subjects.
576. Interiors.
617. Saumur, Huy, and Dinant.
620. (*a*) Town on Loire; (*b*) Carrara mountains.
442. Nantes, and Dressing for Tea.
443. Harfleur, Caudebec, and two others.
619. Saumur, and two others.
618. Orleans and Nantes
427. Dinant, &c.
428. Havre, &c.

Henceforward to the close of the Student's group are placed examples of his quite latest manner: in outline, more or less fatigued and hasty, though full of outline,—in colour sometimes extravagant—and sometimes

[1] [Here follows a sentence already given under Nos. 611, 612.]

gloomy; but every now and then manifesting more than his old power in the treatment of subjects under aerial and translucent effect.

454. Fribourg, Swiss. Pen outline over pencil.
455. Fribourg, Swiss. Pen outline over pencil.
446. Swiss Fortress.
447. Grenoble.
436. Fortress. Evening effect.
437. Lausanne. Sunset.
584. Fluelen and Kussnacht.
585. Lake of Annecy, and Landeck.
586. Venice.
587. Venice.
588. Lucerne and Zurich.
589. Lake Lucerne. Morning.

SECOND HUNDRED

(*Cabinet Drawings*)

The second century of the drawings as re-arranged, forms a mixed group, containing both early and late work, which I have thrown together in a cluster, in order to make the arrangement of the following three hundred drawings more consistent.

The first thirty drawings of this hundred are all early; and of consummate value and interest. The remaining seventy were made at the time of the artist's most accomplished power; but are for the most part slight, and intended rather to remind *himself* of what he had seen, than to convey any idea of it to others. Although, as I have stated, they are placed in this group because otherwise they would have interfered with the order of more important drawings, it cannot but be interesting to the student to see, in close sequence, the best examples of the artist's earliest and latest methods of sketching.

Group III. Scotland. Pencil (Early).

[For general note on this group, see Numerical Catalogue, under Nos. 306–314.]

I do not know the localities, nor are they of much consequence. Their order is therefore founded, at present, only on the character of subject; but I have examined this

series less carefully than any of the others, and may modify its sequence in later editions of this catalogue. The grand introductory upright one is, I think, of Tummel bridge, and with the one following, 313, shows the interest which the artist felt from earliest to latest days in all rustic architecture of pontifical character.

The four following subjects, 309–537, contain materials used in the Liber composition called "Ben Arthur"; 314 is called at Farnley "Loch Fyne."

311. Scotland. (Bridge on the Tummel?)
313. Scotland. Bridges and village.
309. Scotland. Argyllshire?
310. Scotland. Argyllshire?
307. Scotland. Argyllshire?
537. In one Frame } Scotland. Study of trees.
537. In one Frame } Scotland. Study of trees.
306. Scotland. Study of trees.
346. Scotland.
347. Scotland.
348. Scotland.
349. Scotland.
312. Scotland. Loch Fyne?
314. Scotland. Loch Fyne?
308. Scotland.

Group IV. Studies of Birds and Fish.

[For note on this group, see Numerical Catalogue, under Nos. 373–375].

415. Teal.
375. Teal.
— (Not yet placed)[1]
373. Perch.
374. Trout and other fish.

Group V. Coloured Sketches in Switzerland (1803).

[For note on this group, see Numerical Catalogue, under Nos. 319–325.]

324. On the pass of St. Gothard, above Amsteg.
320. The old road, pass of St. Gothard.

[1] I may possibly afterwards, with the permission of the Trustees, be able to supply this gap with a drawing of a Jay, given me by Mr. W. Kingsley, or with some purchased example,—there being no more than these four in the National Collection. [For the "Jay," see Mr. Ruskin's Notes on his Turners, p. 353 of this volume.]

321. The old Devil's Bridge, pass of St. Gothard.
323. Bonneville, Savoy.
319. The source of the Arveron.
325. The Mer-de-Glace, looking up.
322. The Mer-de-Glace, looking down.
552. Contamines, Savoy.

(Two subjects still wanting to the series may, I believe, be furnished out of the reserves in tin cases.)

Group VI. Fifty Sketches made on his later Continental Journeys.

[For note on this group, see Numerical Catalogue, under Nos. 41–50.]

72. The Red Gorge.
47. The Allée Blanche.
73. The Via Mala.
80. Miner's Bridge.
100. Altorf.
81. Martigny.
96. Mont Righi at dawn.
45. Mont Righi at sunset.
42. Fort l'Ecluse.
41. Dent d'Oches, from Lausanne.
44. Lausanne.
50. Lausanne.
91. Lausanne.
92. Lausanne.
95. Lausanne.
46. Vevay.
49. Baden (Swiss).
83. Baden (Swiss).
85. Baden (Swiss).
284. Heidelberg.
282. Heidelberg.
283. Heidelberg.
279. Coblentz, Bridge of boats.
583. Coblentz, Bridge of boats.
280. Coblentz, Bridge on the Moselle.
583. Coblentz, Bridge on the Moselle.
48. Fortress.
82. Fortress.
78. River scene.
79. River scene.
86. Rheinfelden.
87 Rheinfelden.
88. Rheinfelden.
89. Rheinfelden.
90. Rheinfelden.

77. Fortress.
43. Lake Lucerne, from Kussnacht.
290. Mont Pilate, from Kussnacht.
589. Lake Lucerne, from Brunnen.
589. Lake Lucerne, from Brunnen.
289. Zurich.
287. Zurich.
288. Lucerne.
285. Schaffhausen.
286. Constance.
75. Splugen.
94. Bellinzona.
99. Fluelen.
97. Aart.
98. Goldau.

GROUP VII. TWENTY SKETCHES IN VENICE.

[For note on this group, see Numerical Catalogue, under Nos. 51–70, arranged by Mr. Ruskin in that same order, and therefore not here repeated.]

THIRD HUNDRED

The third century of drawings consists entirely of sketches or compositions made in Italy, or illustrative of Italian scenery and history. It opens with a group of pencil sketches made in Savoy and Piedmont in 1803, showing the artist's first impressions of the Italian Alps. Then follow the vignettes made to illustrate Rogers' poem of "Italy," many of which were composed from the preceding pencil sketches; and then follow fifty sketches made on his first visit to southern Italy, divided into three groups, illustrative of Rome, Tivoli, and Naples.

GROUP VIII. TWENTY-FIVE SKETCHES IN SAVOY AND PIEDMONT.

[For note on this group, see Numerical Catalogue, under Nos. 1–25.]

547. Town of Grenoble.
546. Grenoble, with Mont Blanc.
5. Grenoble, with Mont Blanc.
545. Road from Grenoble to Voreppe.
9. Entrance to the Chartreuse.
10. Entrance to the Chartreuse.

12. Entrance to the Chartreuse.
11. Bridges at the Chartreuse.
14. Cascade of the Chartreuse.
17. Gate of the Chartreuse (looking forward).
18. Gate of the Chartreuse (looking back).
19. Gate of the Chartreuse (looking back, farther off).
3. Chain of Alps of the Chartreuse.
546. Alps of the Chartreuse (the Liber subject).
544. Val d'Isère.
545. Val d'Isère, with Mont Blanc.
24. Martigny.
540. Hospice of St. Bernard.
22. Descent to Aosta.
540. Town of Aosta.
541. East gate of Aosta.
541. Triumphal arch of Aosta.
23. Near Aosta.
544. Ascent to Courmayeur.
25. Descent to Ivrea.

Group IX. Vignettes to Rogers' "Italy."

. . .[1] The total number of vignettes executed by Turner for Rogers' "Italy" was twenty-five; but one, the "Dead-house of St. Bernard," is irrevocably in America, and the exclusion of the "Venice" [for reasons stated in the Numerical Catalogue, No. 391], leaves the total number in these cases twenty-three. To complete them to a symmetrical twenty-five I have placed with them, to terminate their series, the two of the later series executed for Rogers' "Poems," which have most in common with the earlier designs of the "Italy."

The twenty-three Italian ones are arranged with little variation from the order in which they are placed as the illustrations of the poems; the reasons for admitted variations will be comprehended without difficulty. The two that are added are bold compositions from materials in Italy. . . .[2]

210. The Lake of Geneva.
213. The Lake of Lucerne (from Tell's Chapel).
205. St. Maurice.
212. Martigny.
211. Hospice of St. Bernard.

[1] [Some initial sentences here have already been given: see Notes on Nos. 201–225.]
[2] [The passage here omitted is given in the note to No. 230.]

203. Aosta,,
204. Hannibal passing the Alps.
207. The Battle of Marengo.
215. The Lake of Como.
208. Isola Bella, Lago Maggiore.
217. Verona. Moonlight.
223. Padua. Moonlight. The Canal for Venice.
214. Florence.
221. Galileo's Villa, Arcetri.
202. Composition.
216. Rome.
218. St. Peter's.
219. The Campagna.
224. Tivoli, The Temple of the Sibyl.
222. Banditti.
201. Naples.
225. Amalfi.
206. Pæstum.
220. The Garden.
230. The Cliffs of Sicily. Sunrise.

GROUP X. THIRTY SKETCHES IN PENCIL, SOMETIMES TOUCHED WITH COLOUR, AT ROME.

[For notes on this group, see Numerical Catalogue, under Nos. 253–269.]

590. Rome from Monte Mario (finest pencil).
592. Rome from Monte Mario (partly coloured).
326. Villas on Monte Mario.
263. Stone pines on Monte Mario.
262. The Castle of St. Angelo.
591. The Bridge and Castle of St. Angelo.
255. The Tiber and Castle of St. Angelo.
264. The Tiber and the Capitol.
268. The Tiber and the Apennines.
266. Study in Rome.
332. Foreground in Rome.
600. Foreground in Rome, with living acanthus.
257. Foreground in Rome.
267. St. Peter's, from the West.
259. St. Peter's, from the South (pencil).
273. Coloured sketch of the same subject.
269. St. Peter's and the Vatican.
256. The Colonnade of Bernini (beneath).
258. The Portico of St. Peter's.
253. The Arch of Septimius Severus (pencil on grey).
597. The Basilica of Constantine (colour).
272. The Coliseum and Basilica of Constantine.
331. The Coliseum and Arch of Constantine.
328. The Coliseum and Arch of Titus.

275. The Coliseum—seen near, with flock of goats.
271. The Coliseum (study of daylight colour).
265. The Coliseum in pale sunset, with new moon.
274. The Palatine.
260. The Alban Mount.
327. Rome and the Apennines.

GROUP XI.

Five sketches from nature at Tivoli; three in pencil, two in colour. Unsurpassable.

302. The Temple of Vesta (in distance).
252. The Temple of Vesta (near).
303. General view from the valley.
340. The same subject in colour.
339. The Town with its Cascades, and the Campagna.

GROUP XII.

Fifteen sketches, at or near Rome and Naples. The three Campagna ones, with the last four of the Neapolitan group, are exemplary of all Turner's methods of water-colour painting at the acme of his sincere power.

329. Campagna.
330. Campagna.
338. Campagna. Snowy Apennines in distance.
594. Nymphæum of Alexander Severus.
600 (*a*). Rome from the Vatican.
333. Naples from the South. (Pencil.)
305. Queen Joanna's Palace and St. Elmo. (Pencil.)
301. Villas at Posilipo. (Pencil.)
295. Naples and Vesuvius from the North. (Colour.)
304. The Castle of the Egg. Light against dark.
334. The Castle of the Egg. Dark against light.
335. Vesuvius Beginning of finished drawing.
336. Monte St. Angelo and Capri. Morning.
337. Monte St. Angelo and Capri. Evening.

FOURTH HUNDRED

The fourth century of drawings are all of the later middle period of Turner's career, where the constant reference to the engraver or the Academy-visitor, as more or less the critic or patron of his work, had betrayed him into mannerisms and fallacies which gradually

undermined the constitution of his intellect: while yet his manual skill, and often his power of imagination, increased in certain directions. Some of the loveliest, and executively the most wonderful, of his drawings belong to this period; but few of the greatest, and none of the absolutely best, while many are inexcusably faultful or false. With few exceptions, they ought not to be copied by students, for the best of them are inimitable in the modes of execution peculiar to Turner, and are little exemplary otherwise.

GROUP XIII. VIGNETTES TO ROGERS' "POEMS."

The initial group of this class, the thirteenth in consecutive order, contains the best of the vignettes executed in illustration of Rogers' "Pleasures of Memory," "Voyage of Columbus," and other minor poems. . . .[1] All as now arranged up to the number 397, have a pretty connection and sequence, illustrative of the painter's thought, no less than of the poet's.

They have a farther interest, as being the origin of the loveliest engravings ever produced by the pure line; and I hope in good time that proofs of the plates may be exhibited side by side with the drawings. In arranging the twenty-five excellent ones just described, I have thrown out several unworthy of Turner—which, however, since they cannot be separated from their proper group, follow it, numbering from 399 to 577; the gaps being filled up by various studies for vignettes of the "Italy" as well as the "Poems," which I extricated from the heaps of loose sketches in the tin cases.

226. Twilight.
231. Gypsies.
227. The Native Village.
234. Greenwich.
235. The Water Gate of the Tower.
228. St. Anne's Hill.
229. St. Anne's Hill.
232. The Old Oak in Life.
233. The Old Oak in Death.
236. The Boy of Egremont.
237. Bolton Abbey.

[1] [The passage omitted here has already been given at p. 147.]

238. St. Herbert's Isle, Derwentwater.
239. Lodore.
240. Loch Lomond.
241. Jacqueline's Cottage.
243. Falls of Vallombré.
242. The Alps at Daybreak.
245. The Captive.
244. St. Julian's Well.
246. Columbus at La Rabida.
247. Departure of Columbus.
248. Dawn on the last day of the Voyage.
249. Morning in America.
250. Cortez and Pizarro.
397. Datur Hora Quieti.

Next follow the inferior ones; among which the pretty "Rialto" [No. 394] is degraded because there is no way over the bridge, and the "Ducal Palace" [No. 391], for its coarse black and red colour. So also the "Manor House" [No. 399], though Mr. Goodall made a quite lovely vignette for it; as also for the "Warrior Ghosts" [No. 395].

399. The English Manor-house.
396. The English School.
398. The English Fair.
391. Venice. The Ducal Palace.
394. Venice. The Rialto.
393. The Simoom.
400. The War-spirits.
395. The Warrior Ghosts.
577. Study for the Warrior Ghosts.
577. Second Study for the same Vignette.

Group XIV. Rivers of England.

[For note on this group, see Numerical Catalogue, under Nos. 161–175.] Two of the series of fifteen are placed in the Student's group [Nos. 419 and 420], and room thus found for two of the "Ports," which are connected with the following group:—

161.	Stangate Creek	(on River)	Medway.
162.	Totnes	,,	Dart.
163.	Dartmouth	,,	Dart.
164.	Dartmouth Castle	,,	Dart.
165.	Okehampton Castle	,,	Okement.
166.	Arundel Castle	,,	Arun.
167.	Arundel Park	,,	Arun.

168. More Park (on River) Colne.
171. Newcastle ,, Tyne.
173. Kirkstall Abbey ,, Aire.
172. Kirkstall Lock ,, Aire.
174. Brougham Castle ,, Lowther.
175. Norham Castle ,, Tweed.
170. Whitby.
169. Scarborough.

Group XV. Ports of England.

[For note on this group see Numerical Catalogue, under Nos. 376–380.] The "Whitby" [No. 170] and "Scarborough" [No. 169] belong nominally to this group, but in style they are like the Rivers, with which I have placed them; of course consulting in these fillings up of series, the necessary divisions into five adopted for the sake of portability. The seven drawings were illustrated in their entirety to the best of my power in the text of the work in which they were published—the "Harbours of England."[1]

378. The Humber.
376. The Medway.
379. Portsmouth.
380. Sheerness.
377. Ramsgate.

Group XVI. Twenty-five Sketches, chiefly in Venice.

[For note on this group, see Numerical Catalogue, under Nos. 351–372.]

351. The Ducal Palace.
355. The Custom House.
352. The Grand Canal.
354. Casa Grimani and Rialto.
353. The Rialto.
356. Grand Canal above Rialto.
358. On the Cross-canal between Bridge of Sighs and Rialto.
359. The same, nearer.
357. Cross-Canal near Arsenal.
360. San Stefano.
291. South side of St. Mark's.

[1] [An additional passage here has already been given under Nos. 376-380.]

292. Ducal Palace.
293. Boats on the Guidecca.
361. Steamers.
362. ?
363. Tours.
364–370. ?
371. Arsenal, Venice.
372. Fish Market.

Group XVII. Various (Latest).

381. ?
382. ?
383. Saumur.
384. Namur.
385. ?
386. Château d'Arc?
387. North Transept, Rouen.
388. Avignon.
389. Namur.
390. ?
251. Rome.
254. The Cascades, Tivoli.
257. Rome.
261. Rome, The Coliseum.
270. Rome.
296. Studies of Sky.
297. Scotland?
298. The Tiber.
299. The Capitol from Temple of ?
300. Bridges in the Campagna.

Group XVIII. Finest Colour on Grey (Late).

[For note on this group, see Numerical Catalogue, under Nos. 101–125. The latter are not here repeated, as in Mr. Ruskin's proposed rearrangement the existing numerical order is retained.]

Group XIX. Finest Colour on Grey (Latest).

[This group consists of Nos. 176–200. As the existing numerical order was retained by Mr. Ruskin, the titles are not here repeated.]

I know scarcely any of their subjects except the Luxembourgs; and have therefore left them in their first rough

arrangement; although subjects probably Genovese and South Italian are mixed with others from Germany and the Rhine.

Group XX. Studies on Grey for Rivers of France (Late).

[This group consists of Nos. 26–40, arranged in the existing numerical order.]

Group XXI. The Seine.

In this series the best drawings are as far as possible put together—geographical order being ignored, rather than mix the second-rate ones with those of entirely satisfactory quality. But the course of subject for the most part is in ascent of the river; and the two vignettes begin and end the whole.

151. Château Gaillard. Vignette.
157. Havre. Sunset in the port.
158. Havre. Twilight outside the port.
153. Tancarville.
154. Tancarville and Quillebœuf.
127. Quillebœuf.
128. Between Quillebœuf and Villequier.
159. Honfleur.
126. Harfleur.
129. Caudebec.
134. Lillebonne.
135. Lillebonne.
130. La Chaise de Gargantua.
155. Jumièges.
152. Vernon.
131. Rouen, looking up river.
132. Rouen, looking down river.
133. Rouen Cathedral.
136. Ponte de l'Arche.
137. Château Gaillard.
139. Mantes.
138. Between Mantes and Vernon.
146. St. Germain.
147. Bridges of St. Cloud and Sèvres.
148. Bridge of Sèvres.
156. Lantern of St. Cloud.
141. Barrière de Passy.
144. The Flower-market.

143. The Dog-market.
142. Pont Neuf.
145. St. Denis.
140. The Bridge of Meulan.
149. Melun.
150. Troyes.
160. Vignette. Light towers of the Héve.

[The catalogue of 1881 concluded with a Terminal Index, which it is unnecessary to print here, giving in one column the numbers in the existing arrangement, and in another the page in the catalogue. A large number of the drawings were "not included in the revised catalogue as adapted rather for exhibition in the provinces." The numbers of these excluded drawings are as follow:—1, 2, 4, 6, 7, 8, 13, 15, 16, 20, 21, 43, 71, 74, 76, 84, 93, 209 (marked "Reserved"), 254, 276, 277, 278, 281, 282, 283, 284, 294, 295, 315, 316, 317, 318, 341, 342, 343, 344, 345, 350, 392, 401, 406, 411, 414, 422, 424, 439, 440, 441, 445, 452, 453, 526, 535, 538, 539, 543, 550, 551, 557, 561, 562, 563, 567, 574, 578–582, 593, 595, 598, 599, 601, 614–616.[1]]

[1] [The introductory note to the Terminal Index (ed. 3) was as follows:—"In the first column are the numbers in the existing arrangement; in the second the page in this catalogue. The stars indicate the drawings not included in the revised catalogue, as adapted rather for exhibition in the provinces." In fact, however, stars were added to several drawings included in the catalogue; among others, to some in the Scholar's Group itself. The same thing occurred in the earlier editions of the catalogue. In those editions, Mr. Ruskin re-numbered the drawings from 1–500, and accordingly the Terminal Index was differently arranged, the Note reading: "In the first column are the numbers in the existing arrangement; in the second the numbers in this catalogue; and in the third the page in this catalogue." In ed. 3 the re-numbering was abandoned.]

III

NOTES BY MR. RUSKIN

PART I

ON HIS DRAWINGS BY THE LATE J. M. W. TURNER

PART II

ON HIS HANDIWORK ILLUSTRATIVE OF TURNER

(EXHIBITED AT THE FINE ART SOCIETY'S GALLERIES IN 1878 AND 1900)

PART I

NOTES ON MR. RUSKIN'S DRAWINGS BY TURNER

INTRODUCTION[1]

THE following main facts respecting the tenour of Turner's life and work may be depended upon, and should be kept in mind, as they are evidenced by, or illustrate, the pieces of his art here shown.

He was born on St. George's Day in 1775. He produced no work of importance till he was past twenty;—working constantly, from the day he could hold a pencil, in steady studentship, with gradually increasing intelligence,

[1] [The introduction was preceded by a table of contents; this is incorporated in the general table of contents at the beginning of the present volume. The following printed "Notice" was inserted in the first and second editions of the pamphlet: "In consequence of Mr. Ruskin's sudden and dangerous illness the latter portion of these notes is presented in an incomplete state, and the Epilogue remains unwritten. February 27, 1878." Of this catalogue, fourteen editions have been published. No. 1 was incomplete, so far as Mr. Ruskin's Notes were concerned, and contained an appendix by Mr. Huish not here reprinted (see note on p. 367). No. 2 was a reprint of No. 1. No. 3 included the Epilogue in an unfinished form, and in it were included as addenda "Further Illustrative Studies" (see p. 356). Nos. 4, 5, and 6 were reprints of No. 3. In No. 7 the Epilogue was revised; Notes by the Rev. W. Kingsley, with occasional remarks by Mr. Ruskin, were added as an appendix (p. 420), Mr. Huish's appendix being now omitted. (Some copies of No. 7 were, however, reprints of No. 3: see Wise and Smart's Bibliography, i. p. 252). No. 8 was a reprint of No. 7. No. 9 was enlarged by the inclusion of Part II., being Mr. Ruskin's Notes on a selection of his own drawings. In No. 10 the text was revised. Nos. 11 and 12 were reprints of No. 10. The Illustrated Edition was a reprint of Nos. 10–12, together with Mr. Huish's appendix (and an additional map) from Nos. 1–6. No. 14, issued in 1900, was, so far as it went, a reprint of Nos. 10–12, but with numerous omissions. In footnotes to the following pages, the principal variations in the successive editions are described.]

and, fortunately for him, rightly guided skill. His true master was Dr. Munro:—to the practical teaching of that first patron, and the wise simplicity of the method of water-colour study in which he was disciplined by him, and companioned by Girtin, the healthy and constant development of the youth's power is primarily to be attributed. The greatness of the power itself, it is impossible to over-estimate. As in my own advancing life I learn more of the laws of noble art, I recognize faults in Turner to which once I was blind; but only as I recognize also powers which my boy's enthusiasm did but disgrace by its advocacy.

In the summer of 1797, when he was two-and-twenty, he took, if not actually his first journey, certainly the first with fully prepared and cultivated faculties, into Yorkshire and Cumberland.

In the following year he exhibited ten pictures in the Royal Academy, to one of which he attached the first poetical motto he ever gave to a picture. The subject of it was "Morning among the Coniston Fells,"[1] and the lines chosen for it, these,—(Milton's):

> "Ye mists and exhalations, that now arise
> From hill, or steaming[2] lake, dusky or grey,
> Till the sun paint your fleecy skirts with gold,
> In honour to the world's great Author, rise."

As I write the words (12th February 1878, in the 80th year since the picture was exhibited), I raise my eyes to these Coniston Fells, and see them, at this moment imaged in their lake, in quietly reversed and perfect similitude, the sky cloudless above them, cloudless beneath, and two level lines of blue vapour drawn across their sun-lighted and russet moorlands, like an azure fesse across a golden shield.

The subjects of the other pictures exhibited in that year, 1798, had better be glanced at in order, showing as they

[1] [No. 461 in the National Gallery.]

[2] "Steaming" is Milton's word. It was given as "streaming" in the Academy Catalogue, and appeared as such in eds. 1 and 2 of this catalogue. By a slip of memory, Mr. Ruskin first called the lines "Thomson's,"—an error corrected in ed. 7: they are in "Paradise Lost," bk. v. 185–8].

do the strong impression made on his mind by the northern hills, and their ruins.

WENSLEYDALE.
DUNSTANBOROUGH CASTLE.
KIRKSTALL ABBEY.
FOUNTAINS ABBEY.
NORHAM CASTLE.
HOLY ISLAND CATHEDRAL.
AMBLESIDE MILL.
BUTTERMERE LAKE.
THE FERN HOUSE, MICKLEHAM, SURREY.

Four of the pencil drawings, exhibited here among the illustrative sketches, were, I doubt not, made on this journey.[1]

The first group of drawings, 1 to 6, belong to the time of his schooling and show the method of it completely. For simplicity in memory it will be wise, and practically and broadly true, to consider this period as extending to the close of the century, over the first twenty-five years of Turner's life. In 1800 he exhibited his first sacred and epic picture, the "Fifth Plague of Egypt," and his established work and artist-power begin.

It is usual, and I have hitherto complied with the general impression on this matter in my arrangement of his work, to divide its accomplished skill into three periods, early, middle, and of decline. Of course all such arrangement is more or less arbitrary; some virtues are lost, some gained, continually; and, on the whole, the best method of understanding and clearest means of remembering the facts will be simply to divide his art-life by tens of years. The distinctions of manner belonging to each decade are approximately very notable and defined. Here is a brief view of them.

FIRST PERIOD. 1800-1810.

His manner is stern, reserved, quiet, grave in colour, forceful in hand. His mind tranquil; fixed, in physical

[1] [Nos. 77-80 below.]

study, on mountain subject; in moral study, on the Mythology of Homer and the Law of the Old Testament.

SECOND PERIOD. 1810–1820.

His manner becomes gentle and refined in the extreme. He perceives the most subtle qualities of natural beauty in form and atmosphere; for the most part denying himself colour. His execution is unrivalled in precision and care. His mind fixed chiefly on the loveliness of material things; morally, on the passing away of human life, as a cloud. from the midst of them.

THIRD PERIOD. 1820–1830.

A great change gradually takes place, owing to some evil chances of his life, in his moral temper. He begins, after 1825, to exert and exhibit his power wantonly and irregularly, the power itself always increasing, and complete colour being now added to his scale in all conception. His handling becomes again more masculine, the refined work being reserved for particular passages. He forms, in this period, his own complete and individual manner as a painter.

FOURTH PERIOD. 1830–1840.

He produces his most wonderful work in his ówn special manner,—in the perfect pieces of it, insuperable. It was in this period that I became aware of his power. My first piece of writing on his works was a letter, intended for the papers, written in defence of the picture of "Juliet and her Nurse," exhibited in 1836 (when I was seventeen). The following pictures are examples of his manner at this period, none of them, unhappily, now in anything like perfect preservation, but even in their partial ruin, marvellous. (The perfect pieces which I have called insuperable are the drawings made in the same years, of which examples are given in the collection.)

CHILDE HAROLD	*Exhibited in*	1832
THE GOLDEN BOUGH		1834
MERCURY AND ARGUS		1836
JULIET AND HER NURSE		1836
SHYLOCK (THE RIALTO OF VENICE)	(once mine)	1837
HERO AND LEANDER		1837
VAL D'AOSTA (AVALANCHE)		1837
PHRYNE		1838
MODERN ITALY		1838
THE SLAVE-SHIP	(once mine)	1838
THE FIGHTING "TÉMÉRAIRE"		1838

FIFTH AND LAST PERIOD. 1840–1850.

Virtually, the works belonging to this period are limited to the first five years of it. His health, and with it in great degree his mind, failed suddenly in the year 1845. He died in 1851. The paintings of these five closing years are, to the rest of his work, what Count Robert of Paris and Castle Dangerous are to the Waverley Novels. But Scott's mind failed slowly, by almost imperceptible degrees; Turner's suddenly with snap of some vital chord in 1845. The work of the first five years of the decade is in many respects supremely, and with *reviving* power, beautiful. The "Campo Santo, Venice," 1842, and the "Approach to Venice," 1844, were, when first painted, the two most beautiful pieces of colour that I ever saw from his hand, and the noblest drawings in the present series are of the years 1842 and 1843.

Morning breaks as I write, along those Coniston Fells, and the level mists, motionless and grey beneath the rose of the moorlands, veil the lower woods, and the sleeping village, and the long lawns by the lake-shore.

Oh, that some one had but told me, in my youth, when all my heart seemed to be set on these colours and clouds, that appear for a little while and then vanish away, how little my love of them would serve me, when the silence of lawn and wood in the dews of morning should be completed; and all my thoughts should be of those whom, by neither, I was to meet more!

BRANTWOOD, *12th February* 1878.

PREFATORY NOTE

THE drawings here shown are divided into groups, not chronological merely, but referred to the special circumstances or temper of mind in which they were produced. Their relation to the five periods of Turner's life, which are defined in the Introduction, is, therefore, a subdivided one, and there are ten groups of drawings illustrating the six periods, in the manner shown in this table.[1]

Divisions in the Introduction.		*Divisions in the Catalogue.*		
SCHOOL DAYS, 1775–1800		GROUP	I.	1775–1800.
1st PERIOD, 1800–1810		GROUP	II.	1800–1810.
2nd PERIOD, 1810–1820		GROUP	III.	1810–1820.
3rd PERIOD, 1820–1830	Before change	GROUP	IV.	1820–1825.
	During change	GROUP	V.	1825–1830.
4th PERIOD, 1830–1840	Best England drawings	GROUP	VI.	1830–1840.
	Most highly finished vignettes, &c.	GROUP	VII.	1830–1840.
5th PERIOD, 1840–1845	Best France drawings	GROUP	VIII.	1830–1840.
	Best Alpine sketches	GROUP	IX.	1840–1845.
	Finished drawings in realization of them for friends	GROUP	X.	1840–1845.

[1] [In eds. 1–6 this table was differently arranged. There were only 9 groups. Instead of the 4th Period as given above, the early editions subdivided it thus:—

Work for engravers. Group VI. 1830–1840.
Work both for engravers and for himself.* Group VII. 1830–1840.
Work for himself. Group VIII. 1830–1840.

* By "work for himself" I mean that done wholly to please and satisfy his own mind, without any reference to facilities of engraving or limitation in size or price. The "work for friends" implies reference to their wishes, so far as possible, as will be seen.

Period V. was in the earlier editions described as "Work for Friends." Group IX. 1840–1845."]

DRAWINGS

FIRST GROUP. SCHOOL DAYS, 1775-1800.

1. THE DOVER MAIL.

A drawing of his earliest boyhood, deeply interesting in the number of the elements of his character already shown to be determined.

First, *A.* his interest in sailors, and in such conditions of lower English life as were connected with them; not jesting with it, like Marryat or Dickens, but giving, so far as he could, the mere facts of it, I do not know with what personal feeling about them, how far, that is to say, the interest was joyful, how far regretful, and how far morbid. I shall return presently to this question. See No. 36.

B. The perfect power already attained over the means at his disposal. It is impossible to lay a flat wash of water-colour better than this sky is laid.

C. Perception of qualities of size, and aerial distance, the castle being already treated with almost as much sense of its vastness, and pale hue in distance, as ever was shown in his central work.

D. Love of mist, and gradations of vanishing form: see the way he dwells on the effect of the dust from the coach-wheels.

E. Perfectly decisive drawing of whatever is seen, no slurring of outline, and the effect of the dust itself got, not by rubbing out, but by pure painting.[1]

F. Conventional touch for trees; taught to the boy by his masters: conquered gradually as we shall see, by his own intense veracity, but never wholly, even to the end of life. No bad habit of youth ever can be, and I

[1] I am advised by a friend and good judge that this is not so. It does not matter, however—all his beautiful mist effects in the fine drawings are unquestionably got by pure painting.

give this drawing so much importance, in description, because it shows a quite unthought of fact in human nature, that all a *man* is (as with a crow or a duckling), *was* in the shell of him, mental vulgarity and all! The moral question of his life is, what of this good in him you can, *get at* and nourish; what of the bad, chain down.[1]

2. TUNBRIDGE CASTLE. (Oxford Rudimentary Series.[2])

An example of the constant method of Turner's study, in early youth. He soon found that the yellow and blue he had been taught to use were false, and worse than useless: he cast all colour aside for a while, and worked only for form and light; not light *and shade* observe; but only gradated *light*, showing everything in the clearest and loveliest way he could. Shade proper, with its hiding and terror, was at present ignored by him altogether. Amateurs and artists of lower power are constantly betrayed into it by their inability to draw, and their love of strong and cheaply got sensation. The little bit of reflected light under the bridge, and half tone over the boats in this drawing, is worth any quantity of sensational etchings.

The material is, I believe, Prussian blue with British ink. See illustrative sketch, No. 80.

3. PONT ABERGLASLYN.

A drawing of the same period, showing his incipient notions of mountain form. Again note (as showing his early love of mystery, carrying it right up into his foreground), the smoke on the left hand, painted, or rather, left *un*painted, with deliberate skill, not rubbed or washed out.

4. BERGAMO. (Oxford Rudimentary Series.)[3]

This wonderful little drawing is the earliest example I can give of the great distinctive passion of Turner's nature;

[1] [For another note on this drawing, see "Lectures on Landscape," § 29.]

[2] [The drawing, however, was not included in Mr. Ruskin's gift to Oxford. Nor was it included in the exhibition of 1900.]

[3] [No. 127 in the catalogue of that collection.]

the one which separates him from all other modern landscapists,—his sympathy with sorrow, deepened by continual sense of the power of death. All other recent work is done either in happy perception of natural beauty, or in morbid enjoyment of the sensation of grief; Turner alone works in a grief he would escape from, but cannot.

It is this inner feeling which, added to his perception of what was wise in practice, kept his colour dark and grave so long. This little drawing was evidently made before he had ever been abroad. It is an endeavour to realize his impressions of Italy, from some other person's sketch: the Alps, with the outline of Sussex downs, and the small square-built Bergamo, enough show this; but the solemnity of feeling in the colour and simple design of it, as in the prominence of the shrine on the hill against the sky, are unfound in any of his later works.

The touch is singularly broad: it was already becoming his practice to exercise himself, if usually in the minutest, often in the boldest execution; the latter being his ideal of method in heroic work.

5. RUINED ABBEY (unfinished). (Oxford Educational Series.[1])

There are many drawings of this class in the National Gallery; few out of it; and of those few, it would be difficult to find one more perfectly demonstrative of the method of Turner's work. I can never get the public to believe, nor, until they believe it, can they ever understand, the grasp of a great master's mind, that, as in fresco, so in water-colour, there can be no retouching after your day's work is done; if you know what you want, you can do it at once, *then*; and if you don't, you cannot do it at all. There is absolute demonstration in this and at least fifty other such unfinished pieces in the National Gallery, that Turner did his work bit by bit, finishing at once, and sure of his final harmony.[2] When a given colour was needed over the whole picture, he would, of course, lay it over all at once and then go on with detail, over that, as he

[1] [No. 102 in the Educational Series of the Ruskin Drawing School at Oxford. This drawing was not included in the exhibition of 1900.]

[2] [See Notes on Nos. 333, 409 in the National Gallery, pp. 170, 182 of this volume.]

does here over white paper. I gave the drawing to the Oxford Schools to be used in examination, a copy of it being required as a test of skill.

6. BOAT-BUILDING.

By patient labour, like that in No. 5, the youth at last attains such power as we see here. Utmost delicacy, with utmost decision. Take a lens to it, you will find the teeth of the saw in the carpenter's hand, and the blocks of the shrouds, in the distant vessels. Yet the gradation of the interior of the boat is given with one dash of colour, carefully managed while wet, and the harmony of the whole is perfect. The sky is singularly tender and lovely.

Nothing more to be learned now in ways of doing: it is time for us to see what we have to do.[1]

[In the catalogue of the Exhibition of 1900, four drawings here follow which were not in the Exhibition of 1878. They were :—

TURNER'S FIRST SKETCH OF CONISTON "OLD MAN."

On the reverse the lions on a coat-of-arms drawn in his father's shop. Painted 1797. On the back of the frame is the following :—"This sketch was discovered among several I was going to return to Dr. Pocock, of whom I begged it when I saw what it was. I now make it No. 1 of the Brantwood Series of Turner Drawings. John Ruskin, 22nd March 1889."

See also "Introduction," page 298 of this volume, regarding picture founded on this drawing. *Not in the 1878 Exhibition.*

KILGARREN CASTLE.

Acquired by Mr. Ruskin since the 1878 *Exhibition.*

EARLY DRAWING OF AN OLD MAN WITH MULE.

Not previously exhibited.

ST. AGATHA'S ABBEY.

Acquired by Mr. Ruskin since the 1878 *Exhibition.*]

[1] [See additional note by Mr. Kingsley, p. 420.]

SECOND GROUP. THE ROCK FOUNDATIONS, SWITZERLAND, 1800–1810.

7. LAKE OF THUN FROM NEUHAUS.

The Niesen dark in centre; the group of the Stockhorn in light, in the distance.

This drawing begins the series which I hold myself greatly fortunate in possessing, of studies illustrative of the first impression made on Turner's mind by the Alps.

To most men of the age (he was at this time five-and-twenty) they are entirely delightful and exhilarating; to *him* they are an unbroken influence of gloomy majesty, making him thenceforth of entirely solemn heart in all his work, and giving him conceptions of the vastness and rock-frame of the earth's mass, which afterwards regulated his design, down even to a roadside bank.

Six out of the nine drawings in this group are studies, not made on the spot, but records, for future use, of the actual impression received on the spot; to be afterwards completed into a drawing, if required.

And observe generally, Turner never, after this time, drew from nature without *composing*. His lightest pencil sketch was the plan of a picture, his completest study on the spot, a part of one. But he rarely painted on the spot;—he looked, gathered, considered;—then painted the sum of what he had gained, up to the point necessary for due note of it—and, much more of the impression, since that would pass, than of the scene, which would remain.

The Niesen and Stockhorn might be completely drawn at any time; but his vision of them amidst their thunder-clouds, and his impression of the stormy lake, with the busy people at its shore, careless of storm or calm, was to be kept. And kept it was, to his latest day, realized first completely in the "Lake of Thun," of the Liber Studiorum [No. 474].

The study itself, however, is far inferior to most of his work; the mountain is curiously heavy and over-charged in darkness; there is, perhaps, scarcely another of his drawings showing this fault to such a degree; but he

was not yet well on his guard against it, and was working chiefly with a view to gain power. Hence the blackness of the Calais Pier, and other oil-paintings of this time.[1]

8. VEVAY.

A few of the backs of the houses of the lovely old village, as they used to rise out of the lake,—the sun setting over Jura in the distance. Inestimable in its quiet tone, and grandeur of form perceived in simple things; already he shows the full passion for the mystery of light, which was to be the characteristic influence of his future art.

The drawing is otherwise interesting as a very clear example of his practice at this time in dark drawings, manufacturing his own tinted paper with a wash of grey, and taking out the lights.

9. GENEVA.

This is a finished drawing, yet made more or less experimentally, in preparation for the large one, No. 70,[2] under which I shall give account of both.

10. BONNEVILLE, SAVOY.

A quite stupendous study, recording, probably, Turner's first impression as he drew near the great Alps. He painted it again and again, but none of the more finished realizations approach the majesty of this sketch, which adds to all its other merits that of being literally true. The grand old keep on the right with round towers at the angles, stood till within the last ten years, and was then pulled down for such use as its stones and ground would serve for; the more extensive ruins on the farther

[1] [In 1878 an illustrated edition of Mr. Ruskin's "Notes on his Turner Drawings," containing photogravures of the *engravings* made from the original drawings, was issued by the Fine Art Society. This subject was among the illustrations.]

[2] [The actual number was 69. Mr. Ruskin, as already explained, was taken ill before he had completed the Notes. He did not further refer to this drawing.]

J. M. W. Turner, R.A.

Allen & Co. Sc.

Bonneville Savoy.

1804

crag were about the same time bought by an "avocat" of the place, and cleared away, he building for himself a villa with a roof in the style of a Chinese pagoda, where the main tower had been. It does not in the least matter to the British public, who rarely stop now at Bonneville even for lunch; and never look at anything on the road to it, being told there is nothing to be seen till they get to Chamouni.

To me it once mattered not a little, for I used to pass months and months at Bonneville climbing among the ravines of the Mont Vergi; but shall, probably, never be there again: so now *I* need not mind, neither.

In all points of composition and execution, this drawing is insuperable, as an example of Turner's grandest manner, nor has any painter in the world ever rivalled it in calm reserve of resource, and measured putting forth of strength. Mountains, properly speaking, never had been drawn before at all, and will, probably, never be drawn so well again.[1]

11. THE AIGUILLETTE (first study).

The peak forming the central subject in this drawing is the termination of a range of limestone crags, joining the Aiguille de Varens on the north, and forming a seeming pinnacle above this ravine, which descends into the valley of the Arve between the Nant d'Arpenaz and village of Maglans.

The little bridge and cottage stood exactly as Turner has drawn them, in my young days. The sketch has been quite literal; only afterwards Turner was vexed with the formality of the gable, and rubbed out a minor one in white—only its place suggested—the other still showing through. The cottage is now gone; the bridge would scarcely be noticed, the diligence road goes over so many like it. Note especially that Turner at *this* time of his work does not make things more picturesque than they are, in first sketching them; there is no coaxing or breaking the simple masonry of the commonplace arch.

[1] [Published in vol. ii. of "Turner and Ruskin," and in the illustrated edition of the Notes.]

12. THE AIGUILLETTE (finished drawing).

But here, when he completes the composition for a perfect rendering of his impression of the Valley of Cluse, he bends and breaks it a little, making it, so, really more true to the spirit of the place; for the bridges generally *are* curved or broken in and out a little, and this one is rare in its formality.

This drawing has been made at least five years later than the sketch; the power of drawing animals having been perfected in the meanwhile (of which presently). It is unique, to my present knowledge, in grave purity and majestic delicacy among the drawings of this period. His memory fastens intensely on the first impression of the pastoral mountains, and the change, under the power of Hermes, of the white cloud on the hill into the white flocks in the valley.

He was always fond of the junction of streams; at the right hand, in the lower corner of the drawing, the strong eddies of the Arve itself mingle with the calm of the waters of the little brook ending their course. The stones through which these eddies flow indicate, by their sloping cleavage, that they are a part of the great rock system over which the cascade falls in the middle distance.

The harmony of blue and warm brown, constant in his finest early work, is here perfected. The blue of the shadowy cloud cannot be lovelier, the warm colour is concentrated by the little pitcher and horse saddle (see how little is enough!), and all thrown into light and air by the black dog.

Look carefully, and with magnifying glass, at the crowded sheep.[1]

13. THE GLACIER DES BOSSONS.

Fierce, fresh sketch, colossal in power. Directed chiefly to show the looseness of the huge tumbled blocks of moraine, and the distortion of the bent trees. The leaving the outline of the ice clear with one wash is especially characteristic of him.

[1] [For another description of this drawing see "Lectures on Landscape," § 99. See also "Letters to William Ward," ii. 65. The drawing is published in "Lectures on Landscape," and in vol. ii. of "Turner and Ruskin."]

This drawing has been touched with chalky white, not easily seen, except in side light; but the ice-drawing is much dependent on it.

Observe in this and the Bonneville (No. 10), that Turner is no slave to method, but unhesitatingly uses two methods when there are two textures. In both, he takes the rough near lights out roughly, and lays the light on the snow and ice smoothly. But he would only allow himself this licence when sketching. His finished work is always consistent in method, either all transparent (as No. 12) or all opaque (as No. 29). The two white parasols in No. 33 are literally the only instance known to me of his using body-white in a transparent drawing, and, I doubt not, then only because he had scratched the paper too thin to trust it.

14. Fortified Pass in the Val d'Aosta.

Perfectly true to the place, about ten miles below Courmayeur, and a quite stupendous piece of drawing power. Note the way the outline of the foreground bush is left by the black blot of shadow, and then the whole bush created by two scratches for stems.

This scene impressed him greatly. He amplified it first into a drawing for Mr. Fawkes, and then for exhibition (alas) into the large water-colour (the "Battle of Fort Rock") now in the National Gallery, which, however, is an inferior work, terribly forced and conventionalized.[1]

15. In the Val d'Aosta.

I am not quite sure if I am right in the name of this village; its remnant of (Roman?) bridge is, I think, some eight or ten miles above Ivrea. It has been erroneously sometimes called Narni. See No. 19.

This drawing is one of the first efforts which Turner made to give Italian classical character to the landscape of the South Alps, and to impose his former refinement on his recent impressions of mountain power. It fails in many respects, especially in the ludicrous figure; he was not yet able to draw either the figure, or even animals with skill; and nearly all his power vanishes in

[1] [No. 555 in the water-colour collection; p. 229 of this volume.]

the effort to discipline and conventionalize it: the drawing is entirely transitional—an example of the effort by which he fought up to the power of doing work like that of No. 13, a much later drawing, though I am obliged, for its relation to No. 12, to put the last first.

In both, however, the trees are still very rudely drawn, and it took some four or five years more to develop his strength into the serene splendour in which he produced the great series of Italian designs which we have next to examine.

THIRD GROUP. DREAMLAND, ITALY. 1810–1820.

16. Isola Bella, Lago Maggiore.

Here begins a series which expresses the mind of Turner in its consummate power, but not yet in its widest range. Ordering to himself still the same limits in method and aim, he reaches, under these conditions, the summit of excellence, and of all these drawings there is but one criticism possible—they "cannot be better done." Standards of exquisitest landscape art, the first of such existent among men, and unsurpassable.

We begin with the simplest, apparently; perhaps, if we had time to analyze it, the most wonderful in reality; its charm of harmony being reached through such confusion of form, and its charm of poetry through such poverty of material. Flower-pots, pedestals of statues and gravel walks, chiefly; for the statues themselves are, in the reality, commonest garden ornaments, nor otherwise here represented. But the sense of calm sunshine, of peace and purity in the distant hills, and of orderly human affection at rest in playful artifice among them, render the drawing, to myself, a very chiefly valued possession.[1]

17. Turin, from the Church of the Superga.

One of the most interesting compositions here, in its demonstration of Turner's first principle of carrying his

[1] [Published in the illustrated edition of the Notes.]

masses by other masses.[1] (Compare 33.) He learned it, without doubt, from Titian and Veronese; adopting their architecture as his ideal; but for *his* foundations, such figures as he saw, here on one side, beggars, attendant now always in the portico of palace or church. Beyond the city, the straight road through the plain was a principal object in Turner's mind, the first fifteen miles of approach to the pass of the Cenis.

The inlaid diamond-shaped mosaics in the pavement, which complete the perspective of the distance, are his own invention. The portico is in reality paved with square slabs of marble only.[2]

18. Florence, from Fiesole.

Showing the enormous advance made in his tree drawing, since the thorny branches of No. 12 and No. 15. But chiefly, this piece is notable for the tenderness of its distant undulating hills; carried out with subtlety of tint and perfectness of form, quite undreamt of before Turner saw it.

He had great sympathy at this time with monks; and always drew them reverently and well. The little bend of wall within which they are placed is not really a part of the Franciscans' garden, but one of the turns of the road in the ascent to Fiesole.[3]

19. The Bridge of Narni.

The railroad between Perugia and Rome now passes along the opposite bank of the river, the station being just outside the picture, to the right; few travellers, as they pass, getting even a glimpse of the grand ruin of the Roman bridge, still less of the mediæval one just above.

[1] Putting the figures here as definitely for the foundation of the pillars as a Lombard would put his dragon sculptures.

[2] [For another reference to the placing of the figures in this drawing, see "Elements of Drawing," § 220. In "Modern Painters," vol. iii. pt. iv. ch. x., Mr. Ruskin referred to the "Turin" and the "Isola Bella" among other pictures on his walls which he had before him while he wrote. A copy of this drawing, made for Mr. Ruskin by Mr. W. Hackstoun, is in the Ruskin Museum at Sheffield: see note on No. 21 below. The drawing is included in the illustrated edition of the Notes.]

[3] [Published in vol. ii. of "Turner and Ruskin," and in the illustrated edition of the Notes.]

Turner's mind, at this time, was in such quiet joy of power, that he not so much wilfully as inevitably, ignored all but the loveliness in every scene he drew. This river is, in truth, here neither calm nor pure; it is the white and sulphurous Nar of which Virgil uses the name and the image, in the great line which, with its deep, redoubled full vowels, imitates the trumpet call of the Fury.

> "Audiit et Triviæ longè lacus, audiit amnis,
> *Sulfureâ Nar albus aquâ*, fontesque Velini."
> —[*Æn.* vii. 517.]

(Compare, by the way, for the Virgilian art—

> "—longa canoros
> Dant per colla modos; sonat amnis, et Asia longè
> Pulsa palus."—[*Æn.* vii. 701].)

Assuming, however, that the stream is to be calm and clear, a more lovely study of water-surface does not exist. Note again Turner's sympathy with monastic life, in the way he leads the eye by the bright trees to the convent on the hill, seen through the ruined Roman arch.[1]

20. THE FALLS OF TERNI.

"Fontesque Velini," themselves. Probably the most perfect piece of waterfall drawing in existence. The Reichenbach at Farnley and the High Fall of Tees run it hard; but they both break more into foam, which is comparatively easy; while the subtlety of the drawing of the massy veil of water here shadowing the cliff is beyond all other conquest of difficulty supreme. For pure painting of light and mist also I know nothing like it, the rock drawing through the spray showing that the work is all straightforward, there is no sponging.

The public seem to agree with me in their estimate of this drawing. I had to give 500 guineas[2] for it at Christie's.[3]

[1] [Published in the illustrated edition of the Notes.]

[2] And more, but I forget exactly how much. [Mr. Ruskin remarked in "Fors" (letter lxxvi.) that he had to buy in the dearest and sell in the cheapest market, "the dealers always assuring me that the public would not look at any picture which I had seen reason to part with; and that I had only my own eloquence to thank for the prices of those I wished to buy."]

[3] [Published in the illustrated edition of the Notes.]

21. ROME, FROM THE MONTE MARIO.

The Turner drawings of Rome, and Tivoli, made in the first enthusiasm of his art, and with a devotion to his subject, which arose from a faith in classic tradition and classic design quite inconceivable to the dilettante temper of the modern connoisseur, will in future be held precious among European treasures of art, not only because they are the subtlest pieces of point-work executed since the best days of the Florentines, but the most accurate pieces of topography extant, either among architects or engineers, of the central city of the world.

This little drawing represents, within its compass of $8\frac{1}{2}$ inches by $5\frac{1}{2}$, every principal building in Rome, in Turner's time, so far as they could be seen from this point; and that with such earnestness and accuracy that if you take a lens of good power to it, you will find even the ruinous masonry of the arches of the Coliseum distinctly felt and indicated.

The most accomplished gem engraving shows no finer work, and, in landscape drawing, not the slightest attempt has ever been made to match it.[1]

22. NEMI.

No less true, this, than the Rome; but with clearer and lovelier light, and with a sense of whatever is most beautiful and awful in the repose of volcanic Italy, which stayed in his mind for ever, forming all his thoughts of Fate and life. The skipping goats are meant for opposition to this key-note of beautiful terror.

Consummate in all ways. I have never seen, and would give much to see, the Hakewill drawing of La Riccia; but, unless that beats it, this is the loveliest of the series.

For example of Turner's execution, see how the light tree is left, as he finishes the distant lake and crag; and note, with lens, that the houses of the village on the right are painted *before* the sea horizon, which is laid in

[1] [For other drawings of this class, see Nos. 253-269, 590-600 in the National Gallery. A copy of this drawing made for Mr. Ruskin by Mr. W. Hackstoun is in the Ruskin Museum at Sheffield. Published in the illustrated edition of the Notes.]

afterwards with a wash that stops short before touching the houses.[1]

23. VESUVIUS CALM.

With the Nemi, my Hakewill possessions[2] end (to my extreme discontent), but this drawing is of the same time, and no less exquisite in work, perhaps surpassing all in qualities of delicate mist.[3]

As a composition, it is interesting in bringing us first clearly acquainted with a principle of Turner's, of which as we go on we shall see numerous instances, always to repeat a form which had become too conspicuous, and to divert the eye from it. The duplicate sails, made here so conspicuous on both sides, are thus introduced entirely to divert the eye from the too distinct duplicity of the mountain cone. Compare notes on No. 33, p. 324; No. 39, p. 328; and No. 50, p. 333.

24. VESUVIUS ANGRY.

I am very thankful to possess these companion drawings, but chiefly this one, because the engraving from it was the first piece of Turner I ever saw. It was published by Smith and Elder in their annual, *Friendship's Offering*, when I was a mere boy;[4] and what between my love of volcanoes, and geology,—my delight in Miss Edgeworth's story of "The Little Merchants,"—and my unconscious sense of real art, I used to feast on that engraving every evening for months, and return to it again and again for years, before I knew anything either about drawing, or Turner, or myself. It is a most valued possession to me

[1] [Published in the illustrated edition of the Notes.]

[2] ["A Picturesque Tour of Italy, from Drawings made by James Hakewill": John Murray, 1820. Turner's drawings in this book were not made on the spot, but from sketches by Hakewill, who was an architect. Nos. 16–22 in Mr. Ruskin's collection were all drawings of this kind, and with reference to some of Mr. Ruskin's remarks, it should be said that Turner had at the time probably seen few of the Italian scenes he depicted. His first visit to Italy was in 1819.]

[3] [Eds. 1–6 add here, "and light effect, except only the distance of the Florence."]

[4] [See "Præterita," vol. i. chs. v. and viii. The "Vesuvius Angry" was the third "embellishment" in "*Friendship's Offering:* A Literary Album and Christmas and New Year's Present for 1830."]

now, also, because it proves irrefragably that Turner was *reserving* his power, while he made all these tender and beautiful drawings; that he had already within himself the volcano of fiercer fire: and that it was no change of principle or temper, but the progressive expression of his entire mind, which led him, as life wore on, to his so-called "extravagant" work, of which more presently: in the meantime observe that the execution of this terrific subject is just as pure and quiet as that of the lake of Nemi, and the complex drawing of the volcanic cloud finished with the precision of a miniature.[1]

A good objection was made to the design by my keenly thoughtful friend, W. Kingsley. He said that he believed Turner had never seen an eruption; if he had, he would have made the falling ashes obscure the flame. I think we may receive the scene, however, as one of instantaneous renewed eruption. The ashes will be down on us in half a minute more, but, till that curtain falls, we can see clearly.[2]

FOURTH GROUP. REALITY. ENGLAND AT REST. [1820–1825.]

25. Heysham (Village of), Lancaster Bay and Cumberland Hills in the Distance.

This lovely drawing, with the group it introduces, shows the state of Turner's mind in its first perfect grasp of English scenery, entering into all its humblest details with intense affection, and shrinking from no labour in the expression of this delight, not only in the landscape but the sky, which is always more lovely in his English drawings than in any other.

I cannot strictly date the Yorkshire series,[3] but in general temper and power they are slightly in advance of the Hakewill: the foliage more free, rich and marvellous in

[1] For this drawing, and its companion, Turner had fifteen guineas each. I was obliged, at Christie's, to give three hundred and odd for "The Calm," and two hundred and fifty for "The Anger."

[2] [For another reference to the two Vesuvius drawings, see "Lectures on Landscape," § 4, where illustrations of both are given. The "Vesuvius Angry" is published also in the illustrated edition of the Notes.]

[3] [They first appeared in Dr. T. D. Whitaker's "History of Richmondshire" (1823). Nos. 25, 26, and 27 belong to this series.]

composition; the effects of mist more varied and true, the rock and hill drawing insuperable; the skies exquisite in complex form, his first and most intense cloud painting. (In this Heysham there is more design, and more work, in the sky alone than would make a dozen of common water-colour drawings; compare No. 32, p. 323, and all this done without losing for a moment the sincere simplicity of the wild country and homely people, in any morbid or strained idealization.[1])

26. EGGLESTONE ABBEY.

One of the finest of the series in its foliage: notable also for intense truth to the spot: the little brooklet and dingle joining the Tees on the right being not even the least displaced to bring them within the picture.

I fear the drawing is much faded;[2] I never saw it in its freshness, but suppose the distant foliated arches of the abbey were once far more distinct. The effect was always, however, one of misty diffused sunshine: and the simple colours have changed so harmoniously that I find in their faintness more to discover through mystery than to surrender as lost.

The cluster of foliage in the foreground will be seen to have been much altered before he got it to his mind, and will serve to show how easily his alterations may be detected; the tall trees on the left in their perfect freshness of straightforward execution serve for ready means of comparison.[3]

27. RICHMOND, YORKSHIRE.

A favourite subject with him: painted twice also in the England series.[4] The most beautiful of the three drawings,

[1] [This drawing is described at length in "Elements of Drawing," § 244. It is published in vol. ii. of "Turner and Ruskin," and in the illustrated edition of the Notes.]

[2] [Mr. Ruskin referred again to the fading of this drawing in "Arrows of the Chace," i. 150, and see p. 435 below.]

[3] [This drawing is also described in "Lectures on Landscape," § 8, where a reproduction of it is given. Published also in the illustrated edition of the Notes.]

[4] ["Picturesque Views in England and Wales," from drawings by J. M. W. Turner, Esq., R.A., engraved under the superintendence of Mr. Charles Heath. With descriptive and historical illustrations by H. E. Lloyd: 2 vols., 1838.]

J.M.W. Turner, R.A. Allen & Co. Sc.

Heysham

after engraving its outline carefully for "Modern Painters" [plate 61 in vol. v.], I gave to Cambridge, where it now leads the series of Turners in the Fitzwilliam Museum.[1] The second subject, though a lovely drawing, I got provoked with for having a manufactory in it; (alas, the entire scene is now destroyed by a complete inferno of manufactory at the base of the Castle!) and allowed Mr. Gambart to get it from me; this last one, I don't think anybody is likely to get, while I live. There is no more lovely rendering of old English life; the scarcely altered sweetness of hill and stream, the baronial ruin on their crag, the old-fashioned town with the little gardens behind each house, the winding walks for pleasure along the river shore—all now, in their reality, devastated by the hell-blasts of avarice and luxury.[2]

28. FARNLEY.

I have no more drawings (I wish I had!) belonging to the published Yorkshire series. My best of all, the junction of the Greta and Tees, I gave to Oxford;[3] and these which now follow are drawings belonging to the same period, showing the kind of work he did for the pleasure of English gentlemen, in the representation of their houses.

He visited much at this time: was of course always kindly treated, and did his utmost to please his hosts by faithful and lovely drawings of their houses.[4]

There are no drawings by his hand finished with so great care as the good examples of this most accurately "domestic" landscape.

This drawing of Farnley Hall is an entirely characteristic one. The subject itself is by no means interesting; and would not have stayed Turner for a moment in itself, the blank broad hillside being extremely difficult to treat,[5] and its scattered piece of wood, apparently intractable into

[1] [The reference is to a collection of twenty-five drawings by Turner, presented by Mr. Ruskin to the University of Cambridge in 1861.]

[2] [Published in vol. ii. of "Turner and Ruskin," and in the illustrated edition of the Notes.]

[3] [No. 2 in the Standard Series in the Ruskin Drawing School.]

[4] [Eds. 1–6 add here: "That in after life he became 'unsociable' was in no small degree owing to the tenderness of feeling which rendered it impossible for him even to go back to a house where his first host had died."]

[5] ["to render interesting" in eds. 1–6.]

any grace of composition. But not a space of the park is modified: just as the trees really were set, he sets them; marks carefully the line of the drive up to the house, and then applies his whole skill to lead the eye delightedly into the finitudes of distance across the moorlands; and to find minute decoration of herbage and heath among the sandstone blocks of the foreground. There is nothing more lovely, or more true, existent by his hand.[1]

29. THE "PEASANT'S NEST," FARNLEY.

The drawing, kindly identified by Major Fawkes,[2] came to me with No. 9, and No. 30, from a collection in the West of England, sold in the year 1868.

It is the first example we have seen of Turner's body-colour work on grey paper, being, as before observed, totally in this manner; and not at all allowing the mixture of transparent with opaque pigment.

It will, I hope (with No. 28), put an end to the ordinary notion that Turner "could not *draw* trees." But it may very well encourage the also very ordinary, and much better founded notion, that he could not *colour* them. His dislike of fresh green is a curious idiosyncrasy in him; no drawing exists, that I know of, founded frankly on that key of colour, nor is there any evidence of his having taken any pleasure in the colours of flowers. Here, the upper foliage is grey or black, and the foreground weedy, while the real delights of such a place would have been altogether in spring-time, when all the grey trunks would have been fresh in leaf, and the primroses bright among the rocks. That the figures should be dressed only in black and white became necessary, in this subdued key of general tones: but may perhaps also suggest some reason for it, which we cannot know.[3]

[1] [Published in vol. ii. of "Turner and Ruskin." See additional note by Mr. Kingsley, p. 421.]

[2] [In eds. 1-6 the drawing was entitled "The Summer House," and the Note began, "I am not sure if this wood walk is at Farnley or at some house in the South."]

[3] [See additional note by Mr. Kingsley, p. 421. The drawing is published in vol. ii. of "Turner and Ruskin."]

30. THE AVENUE, FARNLEY.[1]

Nearly the same tones of colour, however, are adopted here, but a gleam of blue on the white figure completes what was always Turner's ideal of a lady's dress.

A quite magnificent sketch, but grievously injured by damp and various ill-treatment. I have no idea what the original effect was in the distance—now hopelessly darkened.

FIFTH GROUP. REALITY. ENGLAND DISQUIETED. [1825-1830.]

31. SUNSHINE ON THE TAMAR.

The drawings we have hitherto examined have, without exception, expressed one consistent impression on the young painter's mind, that the world, however grave or sublime in some of its moods or passions, was nevertheless constructed entirely as it ought to be; and was a fair and noble world to live in, and to draw. Waterfalls, he thought, at Terni, did entirely right to fall; mountains, at Bonneville, did entirely right to rise; monks, at Fiesole, did well to measure their hours; lovers, at Farnley, to forget them; and the calm of Vesuvius was made more lovely, as its cone more lofty, by the intermittent blaze of its volcanic fire.

But a time has now come when he recognizes that all is not right with the world—a discovery contemporary, probably, with the more grave one that all was not right within himself. Howsoever it came to pass, a strange, and in many respects grievous metamorphosis takes place upon him, about the year 1825. Thenceforward he shows clearly the sense of a terrific wrongness and sadness, mingled in the beautiful order of the earth; his work becomes partly satirical, partly reckless, partly—and in its greatest and noblest features—tragic.

This new phase of temper shows itself first in a resolute portraiture of whatever is commonplace and matter-of-fact in life, to take its full place in opposition to the beautiful

[1] [In eds. 1-6 "The Long Walk."]

and heroic. We may trace this intent unmistakably in the Liber Studiorum, where indeed the commonplace prevails to an extent greatly destructive of the value of the series, considered as a whole; the "Hedging and Ditching," "Watercress Gatherers," "Young Anglers," and other such plates, introducing rather discord than true opponent emotion among the grander designs of pastoral and mountain scenery.[1] With this change of feeling came a twofold change of technical method. He had no patience with his vulgar subjects, and dashed them in with violent pencilling and often crude and coarse colour, to the general hurting of his sensitiveness in many ways; and, perhaps, the slight loss of defining power in the hand. For his beautiful subjects, he sought now the complete truth of their colour but as a part of their melancholy sentiment; and thus it came to pass that the loveliest hues, which in the hands of every other great painter express nothing but delight and purity, are with Turner wrought most richly when they are pensive:[2] and wear with their dearest beauty the shadows of death. How far he was himself responsible for this change, and how far it was under the conditions of his London life inevitable—and what modern philosophers would call the development of natural law—I have no means of deciding; but, assuredly, whether faultful or fated, real conditions of error affect his work from this time forward, in consequence of which it in many respects greatly lost its influence with the public. When they see, gathered now together in one group, examples of the drawings in which the calamitous change is expressed most clearly, the public may perhaps see how in the deepest sense their own follies were the cause of all that they blamed, and of the infinitely greater all that they lost.

This first drawing, however, No. 31, does not accurately belong to the group, yet it shows already one of Turner's specially English (in the humiliating sense) points of character—that, like Bewick, he could *pigs* draw better than any other animal. There is also some trace already of Turner's

[1] [*Cf.* "Modern Painters," vol. v. pt. x. ch. xi. The passage is quoted at pp. 382-388 of this volume.]

[2] [Eds. 1-6 add here, "verge from their quiet continually towards luxury, and wear," &c.]

constant feeling afterwards. Sunshine, and rivers, and sweet hills; yes, and who is there to see or care for them? —Only the pigs.

The drawing is in his finest manner, earlier perhaps than some of the Yorkshires.

32. WORK. DUDLEY CASTLE.

One of Turner's first expressions of his full understanding of what England was to become. Compare the ruined castle on the hill, and the church spire scarcely discernible among the moon-lighted clouds, as emblems of the passing away of the baron and the monk, with the vignette on the title-page of Bewick's Birds.[1]

The hasty execution of the sky, almost with a few radiating sweeps of the brush, is most notable when compared with the tender work in Nos. 25 or 27. I have no doubt that at least *twice the time given to this whole drawing* of Dudley was spent on the *sky* of the Heysham alone.

As an example of rapid execution, however, the drawing is greatly admirable; and quite faultless, to the point it intends.[2]

33. PLAY. RICHMOND BRIDGE, SURREY.

Not so this, though in many respects a very precious drawing to me; among other reasons, because it was the first I ever possessed; my father buying it for me, thinking I should not ask for another,—we both then agreeing that it had nearly everything *characteristic* of Turner in it, and more especially the gay figures![3]

A more wonderful or instructive piece of composition I could not have had by me; nor was I ever weary of trying to analyze it. After thirty years' endeavour, I finally surrender that hope—with all similar hopes of ever analyzing true inventive or creative work.

One or two quite evident conditions of his artistic method may be specified, however. Among the first, the carrying

[1] Laid open on the table.

[2] [This drawing is referred to in "Lectures on Landscape," § 91. A reproduction of it in colours is given in that book. It is also published in vol. ii. of "Turner and Ruskin," and in the illustrated edition of the Notes.]

[3] [See "Præterita," vol. ii. ch. i.]

his mass of foliage by the mass of figures (compare No. 17), and his resolution that, in a work meant especially for a piece of colour, there should be no *black* that did not proclaim itself as such. The parasols are put in the foreground so conspicuously, to repeat and reverse the arches of the bridge (compare notes on No. 23), and the plumy tossing of the foliage, to repeat the feather head-dresses of the figures.

Nothing can be more exquisite than the aërial foliage beyond the bridge: but the sunshine throughout is partly sacrificed to play of colour, chiefly by the extreme yellowness of the grass, with blue shadows, while the lights on the other colours are kept cool, and the shades warm, those of the crimson shawl by the parasols being pale crimson, with the lights white.

Note again the intensely facile, though therefore most wonderful, laying in of the sky—a few sweeps of broken cobalt blue made into cumulus clouds in a moment by two or three clusters of outline-touches. In the left-hand upper corner, however, the colouring is morbid and impossible, and the whole drawing much reprehensible in its wanton power. Compare, in relation to it, Turner's rough map of the road over the bridge to Sandycombe Lodge (Illustrative Sketches, No. 101).[1]

34. On the March—Winchelsea.

Turner was always greatly interested, I never could make out why, in the low hill and humble antiquities of Winchelsea. The tower and East gate, though little more, either of them, than heaps of old stone, are yet made each a separate subject in the "Liber Studiorum,"[2] and this regiment on the march was introduced before, in an elaborate though smaller drawing of the town from a distance, made for the Southern coast.[3] Here, the piece of thundrous light and wild hailstorm among the houses on the

[1] ["Play" is published in vol. ii. of "Turner and Ruskin," and in the illustrated edition of the Notes.]

[2] [Nos. 487 and 488 in the National Gallery.]

[3] ["Picturesque Views on the Southern Coast of England, from drawings made principally by J. M. W. Turner, and engraved by W. B. Cooke, Geo. Cooke, and other eminent engravers:" J. and A. Arch. First published in 16 parts between 1814 and 1827, in 2 vols. 4to, 1826.]

hill to the left is entirely grand, and so also the mingling of the shaken trees (all the grace of their foliage torn out of them by the wind) with the wild rain as they melt back into it. But he has missed his mark in the vermilions of the foreground, which fail in distinction of hues between sunlight and shade: the violently forced shadows on the field (false in form also) not redeeming the want of tone, but rather exhibiting it. He is, throughout, ill at ease, both in himself, and about the men and the camp-followers; partly laughing the strange half-cruel, half-sorrowful laugh that we wonder at, also, so often, in Bewick; thinking of the trouble the poor fellows are getting into, drenched utterly, just as they stagger up the hill to their quarters, half dead with heat and thirst, and white with dust.

My father gave me the drawing for a birthday present, in 1840, and it used to hang in my rooms at Oxford; no mortal would believe, and now I can scarcely understand myself, the quantity of pleasure it gave me.[1] At that time, I loved storm, and dark weather, and soldiers. *Now*, I want blue sky, pure air, and peace.

35. LOUTH—THE HORSE FAIR.

Another drawing of what he clearly felt to be objectionable, and painted, first, as a part, and a very principal part of the English scenery he had undertaken to illustrate; and yet more, I fear, to please the publisher, and get circulation for the book in quarters where the mere picturesque was no recommendation. He dwells (*I* think, ironically) on the elaborate carving of the church spire, with which the foreground interests are so distantly and vaguely connected.[2]

36. DEVONPORT.

By comparing the groups of figures in this drawing with those in the other four which I have arranged with it (Nos. 33 to 37), and the boy's drawing, No. 1, I think it will be seen that much of what the public were most pained by in Turner's figure drawing arose from what Turner himself had

[1] [See "Præterita," vol. ii. ch. i.]
[2] [Published in the illustrated edition of the Notes.]

been chiefly pained by in the public. He saw, and more clearly than he knew himself, the especial forte of England in "vulgarity." I cannot better explain the word than by pointing to those groups of Turner's figures exaggerating this special quality as it manifested itself to him, either in Richmond picnics, barrack domestic life, jockey commerce, or here, finally, in the general relationships of Jack ashore. With all this, nevertheless, he had in himself no small sympathy; he liked it at once and was disgusted by it; and while he lived, in imagination, in ancient Carthage, lived, practically, in modern Margate. I cannot understand these ways of his; only be assured that what offends us in these figures was also, in a high degree, offensive to him, though he chose to paint it as a peculiarly English phenomenon, and though he took in the midst of it, ignobly, an animal English enjoyment, acknowledging it all the while to be ugly and wrong.

His sympathy with the sailor's part of it, however, is deeper than any other, and a most intimate element in his whole life and genius. No more *wonderful* drawing, take it all in all, exists, by his hand, than this one, and the sky is the most exquisite in my own entire collection of his drawings. It is quite consummately true, as all things are when they are consummately lovely. It is of course the breaking up of the warm rain-clouds of summer, thunder passing away in the west, the golden light and melting blue mingled with yet falling rain, which troubles the water surface, making it misty altogether, in the shade to the left, but gradually leaving the reflection clearer under the warm opening light. For subtle, and yet easily vigorous drawing of the hulls of our old ships of war, study the group in the rain, no less than the rougher one on the right.[1]

37. GOSPORT.

A delightful piece of fast sailing, whether of boats or clouds; and another of the wonderful pieces of Turner composition which are delicious in no explicable manner. It was the second drawing of his I ever possessed, and

[1] [Published in vol. i. of "Turner and Ruskin." For a further reference to this drawing, see p. 437 below.]

would be among the last I should willingly part with. The blue sky, exquisitely beautiful in grace of indicated motion through fast-flying white clouds, seems revealed there in pure irony; the rude figures in the boat being very definitely terrestrial and marine, but not heavenly. But with them we close our study of the Disquietudes.[1]

SIXTH GROUP. MEDITATION. ENGLAND PASSING AWAY. [1830-1840.]

38. SALISBURY.

The seven drawings placed in this next following group are entirely fine examples of the series known as Turner's "England and Wales,"[2] representing his central power and dominant feelings in middle life, towards his native country.

If the reader will cast his eye down the column of their titles in the introductory table, I think he ought to be struck by the sequence of these seven words, expressing their essential subjects:—

CATHEDRAL.
CASTLE.
CASTLE.
CASTLE.
CASTLE.
ABBEY.
ABBEY.

He may suppose at first that I myself chose these subjects owing to my love of architecture. But that is not so. They have come to me as Fate appointed, two of them, long coveted, only last year; all of them bought simply as beautiful Turner work, and not at all as representations of architecture. But so it is, that every one of the seven was composed by Turner to do honour to some of those buildings of which it is England's

[1] [Published in vol. i. of "Turner and Ruskin," and in the illustrated edition of the Notes. For another reference to this drawing, "our second Turner," see "Præterita," vol. ii. ch. i.]

[2] [See note on p. 318 above.]

present boast that she needs no more. And, instead of Cathedrals, Castles, or Abbeys, the Hotel, the Restaurant, the Station, and the Manufactory must, in days to come, be the objects of her artist's worship. In the future England and Wales series, the Salisbury Terminus, the Carnarvon Buffet, the Grand Okehampton Hotel, and the United Bolton Mills will be the only objects thought deserving of portraiture. But the future England and Wales will never be painted by a Turner.

This drawing is of unsurpassable beauty in its sky, and effect of fast-flying storm and following sunbeams: it is one which also I think every lover of art should enjoy, because it represents in the sweetest way what all have seen, and what it is well within the power of painting to imitate. Few of the public now ever see a sunrise, nor can the colours of sunrise be ever represented but feebly and in many respects inharmoniously, by art; but we all of us are sometimes out in April weather; and its soft clouds and gentle beams are entirely within the scope of Turner's enchantment and arrest. No more lovely or skilful work in water-colour exists than the execution of the distance in this drawing.[1]

39. LANGHARNE CASTLE, COAST OF SOUTH WALES.

Described at length in "Modern Painters" [vol. i. pt. II. sec. v. ch. iii. §§ 32–36]. Its sweeping sea is very grand; but the chief wonder of the drawing to my present mind is in the exquisite stone and ivy drawing of the grey ruin.

Among the artifices of repetition, before noticed as frequent in Turner's design, those used in this case are very notable. The castle was too simply four-square in its mass to be entirely satisfactory to him; so he shows the much more cubic packages of the wreckage, repeating the quality of masonry in them, by their cross cords and divisions; compare the oar in No. 50; and the narrow turret and broader tower of the castle being repeated so as to catch the eye too distinctly, he *triples* them with the piece of floating mast and foretop,—and

[1] [Published in vol. ii. of "Turner and Ruskin." For a further reference to this drawing, see p. 437 below.]

thus diffuses their form over the drawing, as he diffused the arches of Richmond Bridge with the parasols.[1]

40. CARNARVON CASTLE.

Quite one of the most exquisite pieces of Turner's twilight mist. Its primrose-coloured sky has been often objected to, but this is only because Turner is resolved to have the true colour in opposition to his violets, and as he cannot give the relative light, persons who look for effects of light only are always offended. But any one with real eyes for colour, who will look well into the drawing of the rosy towers, and purple mountains and clouds beyond the Menai, will be thankful for them in their perfectness, and very glad that Turner did not what a common painter would, darken them all down to throw out his twilight.[2]

41. FLINT CASTLE.

This is the loveliest piece of pure water-colour painting in my whole collection; nor do I know anything elsewhere that can compare, and little that can rival, the play of light on the sea surface and the infinite purity of colour in the ripples of it as they near the sand.

The violent green and orange in the near figures are in themselves painful; but they are of invaluable use in throwing all the green in the water, and warm colours of the castle and sky, into aërial distance: and the effect of the light would have been impossible without them.[3]

42. OKEHAMPTON CASTLE.

I have arranged these drawings to illustrate Turner's versatility. The contrast between the iridescent sea and misty morning woods must, it seems to me, be felt with pleasant surprise. Remember what division of subject

[1] Published in the illustrated edition of the Notes. For a further reference to this drawing, see p. 435 below.]

[2] [See additional note by Mr. Kingsley, p. 421. The drawing is published in the illustrated edition of the Notes.]

[3] [This drawing is reproduced in colours in "Lectures on Landscape," and referred to in § 91 of that book. It is also printed in the illustrated edition of the Notes.]

there used to be among old painters, how Hobbima and Both were always in thickets, Cuyp in calm fields, Vandevelde on grey sea,—and then think how this man is woodman, or seaman, or cragsman, or eagle in cloud, at his will.

Here we have another pretty instance of the conquest by iteration. The pyramidal form of the castle mound, too conspicuous, is repeated twice over by the angular blocks of sandstone in the foreground; and we are not compelled any more to climb it, whenever we look. The smoke of the sportsman's shot repeats the mist on the far away hills. (I wish Turner had fallen on some gentler expedient.) The winding valley in the left-hand distance, painted with little more than a single wash, and a scratch of light through it, may be taken for example of the painter's loveliest work at speed; but the sky is unusually careless.[1]

43. LEICESTER ABBEY.

Every way consummate, but chiefly in the beautiful drawing of the towered wall of the moat, of the willow branches, and the stepping-stones.

The sunset and moonrise thus associated are not meant to be actually contemporaneous. Strictly, this is two pictures in one; and we are expected to think of the whole as a moving diorama.[2]

44. BOLTON ABBEY.

A deservedly celebrated drawing, analyzed at length in "Modern Painters." A proof of my own etching from the rocks, in first state, is among the other engravings.[3]

Glorious as the rock drawing is, and beautiful as the flow of the dark stream, I regret the exaggeration of mountain scale which he admitted to fulfil the strength of his mental impression. This habit gained on him in later years injuriously; and though this Bolton is unrivalled as a piece of

[1] [Published in vol. i. of "Turner and Ruskin," and in the illustrated edition of the Notes. Now in the collection of James Orrock, Esq.]

[2] [Published in the illustrated edition of the Notes.]

[3] [The principal reference in "Modern Painters" to the drawing is in vol. iv. pt. v. ch. xvi. There are many other references. Mr. Ruskin's etching from the rocks is reproduced as plate 12 in vol. iii.; a reproduction of Lupton's engraving is plate 12 A in vol. iv.]

lovely art, I denied myself more in giving to Oxford the quiet sincerity of transcript with which his younger spirit reverenced the streams of Greta and Tees.[1]

SEVENTH GROUP. MINSTRELSY. THE PASSIONATE PILGRIM. [1830–1840.]

45. STAFFA. VIGNETTE TITLE-PAGE TO THE "LORD OF THE ISLES."

All the designs of Turner until middle life had been made, it must be remembered, either in his own natural feeling, or under the influence of classic writers only. In Italy he was guided by Virgil and Ovid, in England by Thomson and Pope. But his work under Mr. Rogers brought him into closer relation with modern thought; and now for some seven or eight years he works chiefly under the influence of Scott and Byron, this phase of his mind being typically represented by the "Childe Harold."[2]

The vignettes to Rogers' "Italy" (all but one, in the National Gallery: Nos. 201–230) were simply his own reminiscences of the Alps and the Campagna, rapidly and concisely given in right sympathy with the meditative poem they illustrate. They are entirely exquisite; poetical in the highest and purest sense; exemplary and delightful beyond all praise.

The illustrations to Scott[3] and Byron[4] were much more laboured, and are more or less artificial and unequal. I have never been able to possess myself of any of the finest; the best I had, Ashestiel, was given to Cambridge. The group shown in the following series represents them very feebly, one only, the plains of Troy, being of their highest class, and even that not well representing its order.

[1] [The "Bolton Abbey" is published in vol. i. of "Turner and Ruskin," and in the illustrated edition of the Notes. Now in the collection of James Orrock, Esq.]

[2] [No. 516 in the National Gallery, p. 41 of this volume.]

[3] [Turner provided a series of sixty-five vignettes for Cadell's edition of Scott's prose and poetical works in 1834.]

[4] [Turner's illustrations to Byron appeared in Murray's octavo edition in eleven vols. (1825); in Finden's "Illustrations to Byron" (1833); and in the edition of Byron in seventeen vols. (1834).]

This vignette of Staffa (Fingal's Cave) I bought only the other day for its geology, there being no other such accurate drawing of basaltic rock (note the hexagonal outline of the column used in the decoration). But it is interesting also in its effect of light (looking out of the cave to the sea), and in the wonderful outline drawing of the rich decoration.[1]

46. LOCHMABEN.

Average vignette work, the subject not greatly interesting him. I have never seen it, but suppose the masses of ruin to be nearly shapeless and unmanageable, except in the distance. I am glad to have it, nevertheless, for the sake of the Bruce.

47. ROUEN.

One of the most exquisitely finished of the Scott series, but forced in effect to suit the purposes of engraving. Compare notes on No. 56.

48. FOUNTAIN, CONSTANTINOPLE.

One of the Byron vignettes. These are all finished with extraordinary labour; there is as much drawing in the left-hand distance of this, alone, as in some of the Rogers' "Italy" vignettes altogether. But it is like cameo-work, and takes more trouble to look at it than it is worth.

The painting of the little china vase in front, in its complete expression of porcelain with so few touches, is executively very admirable.

49. THE PLAINS OF TROY.[2]

One of the most elaborate of the Byron vignettes, and full of beauty. I need not hope to make the public believe that the meaning of the sunset contending with the storm is the contest of the powers of Apollo and Athene;

[1] [This drawing was lent to the Douglas Exhibition of 1880.** In the catalogue appeared the following "Note by Professor Ruskin":—"Fine work of his middle period, the bit of wild sailing sketched on the right in the ornamentation showing his perfect power of outline drawing." Published in the illustrated edition of the Notes; as also Nos. 46–51.]

[2] [For a reference to the fading of this drawing, see p. 435 below.]

but there is nevertheless no question as to the fact. For Turner's grasp of Homeric sentiment was complete from the day he painted Chryses praying to the sun as it lightened in going down, over the surf of the beach,[1] through the crimson sunrise of the Polyphemus, with the horses of Apollo *drawn* in the orb,[2] down to this piece of passionate pilgrimage, the Childe always leading him, whose true love *was* at last known "from another one" at Missolonghi.

I hope Dr. Schliemann may like it a little; let me at least thank *him* with reverent heart for all his life's work, and *its* passionate pilgrimages.[3]

50. CORINTH.

This and the next following belong to the series of illustrations of Palestine,[4] to which Turner gave his utmost strength, as far as he knew himself at this time in what his strength lay. He had never been in Palestine—(his time for *that* pilgrimage is perhaps to come),—and the drawings have grave faults, but are quite unrivalled examples of his richest executive power on a small scale. My three best ("Solomon's Pool," "Lebanon," and "Jericho") were given to Cambridge and Oxford, but these that I have left are not unworthy. The crowded figures of the foreground here are meant in illustration of St. Paul's trade: "By their occupation they were tent makers." You will dislike them at first, but if they were not there, you would have felt the white houses a painful interruption to the Acropolis —as it is they are a reposeful space of light. The square

[1] [Turner's picture of Chryses, priest of Apollo, was exhibited in 1811. It is now in the collection of Thomas Ashton, Esq.]

[2] [No. 508 in the National Gallery, p. 38 of this volume.]

[3] [Dr. Schliemann's "Troy and its Remains" had been published in 1875; his "Mycenæ" in 1878. That Mr. Ruskin was much interested in Schliemann's work appears also in a letter to Mr. F. S. Ellis, dated June 30, 1875:—"I have just seen an article in the *Telegraph* on Dr. Schliemann—the excavator in the Trood—which refers to his 'autobiography.' I am intensely desirous to see this, but fear there may be no translation. Can you refer me to any completer account of the grand fellow than this absurd *Telegraph* one?"—*Letters to F. S. Ellis*, p. 32.]

[4] [These appeared in the following work: "Illustrations of the Bible from original sketches taken on the spot, engraved by W. and E. Finden, with descriptions by the Rev. T. H. Horne, B.D.," 2 vols., 1836. The drawings were made by Turner, Callcott, and Stanfield, from sketches by various travellers.]

oar in front is to repeat and conquer their squareness; the little triangular flag, to join them with the Acropolis slope; and their divided masses to echo its duplicity.[1]

51. JERUSALEM—THE POOL OF BETHESDA.

From the engraving of this drawing, lent me by one of my girl companions when I was a youth of fourteen,[2] I first learned what real architectural drawing was. I believe it to have been one of the subjects which Turner accepted, when other artists had refused it as intractable, the mere square angle of blank walls seeming a hopeless difficulty. But the artifices of shadow or mist and transparent ray, by which he has dealt with it, are too laborious, and by no means wholly true or defensible; to be reverenced only as his effort to do all his best in a sacred service. I hope that the infinite care and finish thus given, in his advancing age, to subjects not in themselves pleasing to him, will be a practical lesson to the careless egotism in which the rising race of young painters too often waste their narrower power.[3]

EIGHTH GROUP. MORNING. BY THE RIVERSIDES. [1830–1840.]

52. PONT DE BUSEL?

From the more or less conscientious, but mistaken temper, in which Turner worked for the illustration of the thoughts of others, and of scenes in which he had little personal interest, he was continually recalled by the impressions on his own mind, in his later continental journeys. These he got into the habit of recording, chiefly for his own pleasure, in the masses of studies which between 1803 and 1845 accumulated in bundles and rolls, seen by none, until my work upon them in the

[1] [Published in vol. ii. of "Turner and Ruskin." See additional note by Mr. Kingsley, p. 422.]

[2] [See "Præterita," vol. i. ch. viii.]

[3] [This drawing was lent by Mr. Ruskin to the Douglas Exhibition of 1880. In the catalogue appeared the following "Note by Professor Ruskin":—"Best work in his latest manner, drawn for Finden's Bible Series (not from his own sketch)."]

National Gallery after his death. Of these "personal" subjects, he realized two connected series on the French Rivers; of which the subjects on the Seine are on the whole the most *wonderful* work he ever did, and the most admirable in artistic qualities. Those on the Loire, less elaborate, are more majestic and pensive. Fortune enabled me to possess myself of this complete series, and to place it, for the foundation of our future art schooling, in the Galleries of Oxford. Of Seine subjects, fortune gave me one, the Rouen, No. 56, on the whole the mightiest piece of work in these rooms next to the Goldau (No. 65). Of the unpublished drawings I obtained, belonging to the same period, one on the Loire, quite inestimable, was given to Oxford (Standard Series No. 3); five others are here, variously characteristic, but it is in the National Gallery that his work of this class can alone be adequately studied. It is notable always for its pensiveness—the chief feeling on his mind being now the sorrow of declining life—with an eternity of beauty in his thoughts.

I do not know where the scene of this little mountain study is; there are thousands of such among the southern hills of France; and the name I have given, Busel, is a conjecture only from the indecipherable inscription. Perhaps I love the little drawing more for remembering many a drive down hill to such bright and sunny bridges, in the old days when one saw rivers sometimes as one crossed them, and went up and down hills instead of underneath them.[1]

53. DINANT, ON THE MEUSE.

It will be seen both in the last drawing and this how absolutely determined Turner's execution was, leaving the grey or warm tinted paper entirely untouched for part of his ground colour. This Dinant is a study of the highest quality, the rock drawing under the fort insuperable.

54. ON THE RHINE.

The place must be recognizable enough; but almost any reach of the *old* Rhine, with village below, and towers

[1] [This drawing was among those sold by Mr. Ruskin at Christie's in 1882.]

above, served Turner for such a drawing. I say the *old* Rhine, for I suppose these villages, with their little remnant of walls, tree-planted, and clustered gables, and arched bridges over the mountain brooks, are all gone now, and nothing but the rail-station and steamer quay any more visible.

This drawing is one of the most precious I have; to me quite inestimable in expression of pure white in warm sunlight. It is so difficult to keep warm in so bright and unsubdued a tone. The basalt rock drawing is also entirely grand.

55. TWILIGHT.

An example of the extremely simple things which Turner would often set down note of, as if he was afraid of forgetting these, while more splendid effects of sky or scene might often be trusted to memory: there is no record whatever, for instance, of the effect of the sunset for the next following drawing; only a pencil outline, one of three on the same leaf, now in the National Gallery [No. 566]. This little study of twilight is very lovely in tone, and characteristic of the pensive temper in which he was now working.[1]

56. ROUEN, FROM ST. CATHERINE'S HILL.

No drawing in the great series of the Rivers of France surpasses this, and few equal it. It is beyond all wonder for ease, minuteness, and harmony of power; perfectly true and like the place; also inestimable as a type of Turner's consummate work.

If any foreign master of landscape painting, hitherto unacquainted with Turner, wishes to know his essential strength, let him study this single drawing, and try to do anything like it.

I have never been certain of the material used by Turner in his drawings on grey paper. It is often common white chalk washed up, and I believe in all cases some preparation of chalk, the difficulty of working with which is trebled by its effect being unseen till dry.[2]

[1] [Referred to at p. 346 below as "Rolandseck."]
[2] [See additional note by Mr. Kingsley, p. 422.]

It has before been noticed that Turner always signs a locality with some given incident; the diligence coming up the hill and passengers walking therefore occur in both the views of Rouen, Nos. 47 and 56. There is no comparison, however, between the two drawings in general quality: the smaller of them was conventionalized and much spoiled by direct reference to engraving; No. 56 is the record of a real impression, carried out for its own sake.[1]

NINTH GROUP. AGAIN THE ALPS. [1840–1845.]

57. Tell's Chapel, Lake Lucerne.

Between the years 1840 and 1845, Turner went every summer to Switzerland, finding, it seemed, new strength and pleasure among the scenes which had first formed his power. Every day, on these excursions, furnished him with many more subjects for complete pictures than he could at all sufficiently express, and he could not bear to let any of these escape him. His way was, therefore, to make rapid pencil note of his subject on the spot; and it seems, at his inn in the evening, to put so much colour on his outline as would recall the effect to his mind.[2] The five examples of such sketches here given, Nos. 57 to 61, give good idea of their general manner, but all the finest of this kind are in the National Gallery.[3]

This first, No. 57, is very slight, but a lovely record of his retained impression of the Chapel, first drawn by him in the exquisite vignette for Rogers.[4] The traveller now

[1] [This drawing is now in the collection of Henry Yates Thompson, Esq. It is published in vol. ii. of "Turner and Ruskin," and in the illustrated edition of the Notes.]

[2] [Eds. 1-6 insert here:—

"Favourite subjects he would carry further; with some, he seems scarcely to have been able to stop till he had made finished drawings of them, and in some cases the sketch arrested at this point was better than the drawing afterwards completed from it. (See notes on No. 64.)"

When Mr. Ruskin came to write the note on No. 64, this point was not made, and the passage was omitted here.]

[3] [See notes on Nos. 41-50 in the water-colour collection, p. 103 of this volume. See also p. 358, below.]

[4] [No. 213 in the National Gallery, p. 144 of this volume. Eds. 1-6 read, instead of this reference to the Rogers vignette, "impression of the

passes, at his choice, by the rail behind the chapel, or steamer in front of it. Its legend is no more—and its lake—will doubtless be made a reservoir in due time. Compare No. 70.

58. DAZIO GRANDE.

On the Italian side of the St. Gothard, two miles above Faido. Magnificent. See notes in Epilogue.[1]

59. BELLINZONA.

Or at least, the Ticino, two miles below Bellinzona, the opening valley to the pass of the Bernardino in distance. This drawing shows the pencil outline made on the spot more clearly than the others; the more that it has not been followed in the mountain masses on the right, but modified into quite new forms. The fury of the rushing white water modelled into masses with a few sweeps of the brush, and the lovely infinitude of aerial peaks beyond, are in his finest manner.[2]

60-61. THE BRIDGE.

I am always in hopes of being told by some traveller where this bridge is; a very notable one over a wide river, by evidently an important city.[3]

TENTH GROUP. SUNSET. [1840-1845.]

See Epilogue for notes, on these, the noblest drawings ever made by him for passion and fully developed power. Failing only in some qualities of execution, never attainable but by the scrupulous patience of youth; and in some of delineation incompatible with their effects of light, and of magnitude.

'Sacred lake, withdrawn among the hills.'" This line from the "Italy" was afterwards used in the note to No. 70. So also the words "for the town of Basle," which in eds. 1-6 followed "reservoir."]

[1] [Mr. Ruskin did not carry out his intention of referring to this drawing in the Epilogue.]

[2] [Nos. 59, 60, and 61 were sold by Mr. Ruskin at Christie's in 1882.]

[3] [Here, in the early editions, the Notes end, Nos. 62-70 being enumerated without comment, and the Illustrative Studies (with notes) at once following. The Notes on Nos. 62-70 and the arrangement of a tenth group first appeared in ed. 7.]

Only six of the nine drawings in this group, however, belong to it properly; the other three (67, 68, and 69) are placed with it for illustration, belonging themselves to much earlier dates.

62. COBLENTZ.

The old bridge over the Moselle, Ehrenbreitstein in the distance on the left. Last minutes of sunset, the river mists rising.[1]

Painted for me by Turner in 1842, and now literally the only existent drawing which gives a complete idea of the ideal of purple and golden colour in which his later work for the Academy was done, or of its exquisite execution. The "Sun of Venice," the San Benedetto looking towards Fusina, the "Approach to Venice,"[2] the "Cemetery at Murano," and such others, were all as exquisite as this; but they rotted, rent, faded, and mouldered away in miserable patches of variously deforming changes, *darkening* in spots; but to the rich colours bringing pallor, and to the subtle ones, absolute effacement. Cleaning, and retouching over cracks, followed, and the ruin is now total. This drawing alone remains to show what they once were, and how they were painted. There is nothing in painters' work of any time more exquisite, as any painter may quickly find out, who will try to copy the right-hand side of it, with the gliding boat, struck with a few lines of brown and vermilion over the exquisitely laid ground of blue and purple; or who will similarly work out a square inch of the reflections on the left under the bridge.[3]

[1] [In the first version of the Epilogue, written before any note had been supplied in the catalogue to this drawing, Mr. Ruskin thus described it:—

> COBLENTZ.—With the Broad Stone of Honour seen over the old bridge across the Moselle. Painted for me, by Turner, in the spring of 1842.
>
> He never told me, and I never understood till this moment, as I write correcting the just-written "Ehrenbreitstein" into English, why he had fused all the fortress and its opposite hill into that calm of light, and put the misty blue above and purple below.]

[2] [*Cf.* notes on the National Gallery Turners, pp. 42, 64.]

[3] [The original sketch for this drawing is No. 280 in the National Gallery, p. 161 of this volume. The drawing itself (discussed in the "Elements of Drawing," §§ 196, 218), is published in vol. ii. of "Turner and Ruskin."]

63 CONSTANCE.

Another drawing of the year 1842, and a greater and better one than the last, but not so entirely illustrating his Academy pictures, because the sky here is laid in with a magnificently bold first wash, and the green reflections on the left with the same audacity, while his Academy pictures at this time were laboured throughout like No. 62.

Part of the Lake of Constance is seen, pale behind the city, retiring under the far-away blue clouds, from behind which the sun is just going to rise. There are many points of resemblance here to the composition of the "Leicester Abbey," and both drawings are consummate work of their time, but the "Constance" is unique in its luxury of colour.[1]

64. LAKE OF ZUG—EARLY MORNING.

The town of Arth seen yet in shadow over the inner bay of the lake; the first rays of rosy light falling on the nearer shore. The sunrise is breaking through the blue mist, just above the battle-field of Morgarten. The two Mythens which protect the central and name-giving metropolis of Switzerland, Schwytz, are bathed in his full light.

Painted a year later, for Mr. Munro of Novar, with less care for the painting, and more for the facts. (See Mr. Kingsley's note, p. 422.) An inestimable drawing, but with bad faults, of which I need not point out more than the coarse figure drawing, and falsely oblique reflection of the sun.[2]

65. GOLDAU.

Lake of Zug in distance, seen like a lake of lava under the fiery sunset. Under the dark masses of rock in the

[1] [The original sketch for this drawing is No. 286 in the National Gallery, p. 165 of this volume. The drawing itself is published in vol. ii. of "Turner and Ruskin." In the first version of the Epilogue, written before any note had been supplied to this drawing, Mr. Ruskin thus described it:

> CONSTANCE.—Looking out towards the lake up the Rhine from below the old wooden bridge. The walls were not so high, and the towers, therefore, were square set in reality. I suppose everything is gone now—bridge, towers, and town.]

[2] [Published in the illustrated edition of the Notes.]

foreground lies buried the ancient village of Goldau. The spire of the village of Arth, the same which glitters through the morning mist in No. 64, is here seen as a point of fire at the edge of the distant lake.

Painted for me in 1843 (with No. 64 for Mr. Munro). Engraved in "Modern Painters," being on the whole the mightiest drawing of his final time.[1]

66. PASS OF ST. GOTHARD.

Just above Faido. Painted for me, with No. 65, in 1843: etched by myself, and described at length in "Modern Painters," to which I must refer the reader: some notes on the selection of the subject are however added here in the Epilogue [p. 365].[2]

67. ARONA, LAGO MAGGIORE.

I have placed this drawing next to the one representing the fury of the Ticino on its Alpine bed, that the reader may compare the calm of the lake with the passion of the river; and feel the infinite sympathy of the painter with them both. Vesuvius in his two moods, not more marvellously opposed. The Arona is far the earlier drawing, made originally for the *Keepsake* Annual.[3] The towers defending the little port were quite among the most precious historical monuments in Italy, dating from the time of the military power of the lake districts of the North, centred in that of the Comaschi, who were, among the "mountain-flint" races of Italy, in the history of Lombardic war and architecture, what the race of Fesolé was to the Val d'Arno. But since I first began studying Italian history, the only remaining gate of Fesolé (old Etruscan) has been pulled down for the materials; and this entirely unique part of Arona destroyed by the modern progressists,

[1] [The original sketch from which this drawing was made is No. 58 in the National Gallery, see p. 123 of this volume. Mr. Ruskin's drawing is published in "Turner and Ruskin" (in photogravure); it is also engraved in "Modern Painters," vol. iv. pt. v. ch. xviii.]

[2] [The original sketch for this drawing is now in the Ruskin Drawing School at Oxford, on loan from the National Gallery, see p. 124 *n.* The reference to "Modern Painters" is to vol. iv. pt. v. ch. ii. and plate 21.]

[3] [It appeared in the *Keepsake* for 1829.]

and a "promenade" built over the filled-up space of it, on which they may lounge, smoke, and read newspapers.[1]

68. ITALY OF THE OLDEN TIME.—(Sixty years since, I mean.)

An unique drawing of Turner's early period, curiously broad in execution, majestic in tone, with extremest subtlety of subdued colour:—inimitable modelling of hill masses, and superb composition throughout: but foliage treatment as yet not fully developed, and bough drawing still grossly imperfect.

Placed here after the Arona, to complete, for my readers, the old-fashioned journey from Coblentz by Constance, Zug, and the St. Gothard, into deep Italy, as Turner knew it, and as we old travellers knew it,—doing thirty or forty miles a day, chatting in every village, walking up every hill, staying in every lovely place; and seeing, what none of you, my poor readers, can ever see more—human life in its peace, and its homes.[2]

69. GENEVA.

This magnificent drawing (I owe the possession of it to the kindness of my always helpful friend, Mr. F. S. Ellis,—see further No. 87) is a little earlier than No. 68, but should be carefully compared with it, the mountain drawing being, in like manner, ineffably subtle; while the foliage conventional, and even feeble: the composition masterly in the extreme, especially the placing of the cattle.

[1] [Published in the illustrated edition of the Notes.]

[2] [This drawing was lent by Mr. Ruskin to an exhibition held at Douglas in 1880. In the catalogue the drawing was called "Scene in Savoy," and the following note was added by Mr. Ruskin: "Turner's drawing of a scene in Savoy, of which the pencil sketch is in a group of early ones lent by the National Gallery Trustees to Oxford. I found the sketch in arranging the series for Oxford, having before mistakenly described the scene as in Italy in my notes on my Turner exhibition. The drawing is one of much earlier date than the Heysham, and in Turner's grandest classical manner; the trees, however, not yet rightly drawn, but more or less copied from Poussin. (In the Heysham all the tree drawing is perfect.) Having no drawing of like quality, I gave unlimited commission for this one at Mr. Dillon's sale. I did not expect it to be hard fought for; but it went up to £1260, to my great indignation and disgust." The drawing is published in vol. i. of "Turner and Ruskin." For a further reference see p. 437 below.]

There are very few water-colour drawings by Turner of this size, except those at Farnley; of which the chief, Lake Lucerne from Fluelen, is the grandest work of Turner's early time, and first expresses his full perception of the tenderness of the great Alps, and of their waters; being to his Swiss work, what the "Coniston Fells" study was to his English work.

70. FLUELEN.

And now note how constant his life is to these first impressions. No. 70, placed as the last drawing in this collection, is in fact the last Alpine drawing Turner ever made with loving power;—not unabated power,—for it was painted in 1845, the year of his failure; and it shows, in the foreground work, incipient conditions of fatal decline. But his love for the scene remains unabated—for it is the old place, Fluelen, the scene of that great Farnley drawing, now fading away into a mere dream of departing light.

I have asked that it may be placed under his portrait; and have a few words yet to say of this and the great Geneva; but I should like the reader first to glance over the Epilogue, that he may clearly know the way in which these later drawings were produced; noting only for the present that, in some respects, the execution of this one is in freshness and clearness unrivalled, the sky being laid in with one dash, like that of the "Okehampton" [42]. Also the subtle modelling of the great limestone cliff on the right, though different in manner, is not less wonderful than that of the hill under the castle in 68. Turner never attempted at any period of his life to draw the higher snows, knowing their beauty to be impossible; their presence is only suggested among the clouds by the broken fragments of white for the Rothstock, on the left; and the domed masses on the right, which are imaginary altogether, and put there only to give solidity to the nearer cliff, there being in reality no snowy heights above that promontory.

Tell's chapel is on the other side of it; but the whole cliff tunnelled now for the railway,—and so ends the story of the "Sacred Lake, withdrawn among the hills."

Doubtless it will soon be embanked at Lucerne and drunk up by the Basle people, in emulation of our British thirsting "as the hart after the waterbrooks,"—their own waterbrook of the Rhine being used only as a Cloaca Maxima, practically, for all the fighting and singing about it that has been, or is to be, on either shore, between the wise and poetical nations it cannot separate.[1]

[1] [The original sketch from which this drawing was made is No. 99 in the National Gallery, see p. 123 of this volume.]

ILLUSTRATIVE STUDIES AND SUPPLEMENTARY SKETCHES[1]

I PLACE first among these, six of the great plates of the "Liber Studiorum," engraved by Turner himself, with his own hand; namely:

71. RAGLAN.

An inestimable and unique early proof.[2]

72. THE LOST SAILOR.

Of which only two proofs exist that I know of, besides.[3]

73. THE DEVIL'S BRIDGE, ST. GOTHARD.

Also only two other proofs, I believe.[4]

74. GLACIER DES BOIS, AND SOURCE OF THE ARVERON, CHAMOUNI.

Fine early impression.[5]

[1] [In eds. 1-6 these Illustrative Sketches were arranged under Five Groups. Group I. contained Liber Studiorum plates (comprising Nos. 71-76 above). Group II. "Early Pencil Drawings; Various" (77-80). Group III. "Pencil Sketches on the First Tour into Yorkshire and Scotland" (81-100). Group IV. "His own studies or sketches, either for [illegible], or play, or pleasure" (101-109). Group V. [no description]

[illegible] National Gallery.]

[illegible] Painters," vol. v. pt. ix. ch. xi. § 31 *n.*]

[illegible] lery.]

[illegible] omitted, and the [illegible] des Bois [illegible] mal

75. ÆSACUS AND HESPERIE.

Fine impression; and the greatest piece of tree-drawing in the Liber.[1]

76. MILL NEAR THE GRANDE CHARTREUSE.[2]

The five first were all *engraved* by Turner himself, but only the Devil's Bridge and Æsacus also *etched* by him under the mezzotint. The Grande Chartreuse is only in part engraved by him. My dear old friend and master in etching, Thomas Lupton, told me he was sure there was a great deal of Turner's own work in it; and of his mind, more.

The first two of these belong to Oxford.[3] I gave them with the Loire series—to be companions to it and to each other, as perpetual types of the two modes of Turner's sorrow for the passing away of human souls.

Next come four early sketches, namely:—

77. THE TOWER OF OXFORD CATHEDRAL, FROM THE GARDENS OF CORPUS CHRISTI COLLEGE.

Inscribed, "Christ Church Cathedral from Corpus Gardens," but not, I think, in his own hand. The drawing was given me by my friend, since dead, Mrs. Cowper of St. Paul's, from whom also I bought—she sorrowfully parting with them, because she had duties for which the money was needed—the Loire series, which I gave to Oxford, and the Rouen, Rolandseck, and Dinant, Nos. 56, 55, 53.

It is an extremely early sketch, about the time of the Dover Castle [No. 1].

78. AT CHESTER.

Old shops, belonging to Messrs. "Clarke, (shoe)?" maker?

"Robarts" Upholsterer? the substantial "si[illegible] chairs of the oldest and newest fas[illegible] style (easy), and modern che[illegible]

1 [R[illegible]

degree, and not strong. Finally "Drugs and colours," no name.[1]

79. In the Main Street, Chester.

Old style. Cathedral seen over the gables.

Both these, Nos. 79 and 80, are very early, not much more than a year's difference between them and the Oxford.

80. Pen and British Ink Sketch.

Made on the back of a letter in which a friend had asked for some advice about drawing. He just turned the paper, drew, wrote, and sent back folded the other way.

A most precious example of the advancing method of study.[2]

Hence to No. 100, inclusive, are placed various pencil sketches made on the first tour into Yorkshire and Scotland, some more or less touched with colour.

81. Scarborough.

Observe the perfect, quiet, fearless decision, with no hurry, and no showing off, perspective watched in every line, then the perfect setting of the beds of the rock up the angle of it, when they are vital to it, up to the highest piece of Castle. And see the love of walls and rocks, and many forms of them gathered well together, as fixed in him already it was to his death. Compare Nos. 54, Rock and wall; 55, Rock and *current* wall, zigzag like forked lightning up the hill; 62, Rock and broad mass of fortress; 63, Walls, more his object than the town

82. Scarborough.

First dash of colour on pencil, same day as 81. Foam of sea deliberately left. Broad wash, stopping short of outline, for future work on the all-important edges; never going *over* the outline, you observe.

[1] [Eds. 1-6 add: "Shopman conceivable."]

[2] [Eds. 1, 2 add: "Given me by—'I forget by whom'—but I'll find out, and am not the less grateful. I forget ever so much now, when I'm tired."]

83. SKETCH ON THE SPOT. BRINKBURN PRIORY.

The England subject. This was all he wanted for a subject of picture, if he saw no details on the spot of any particular beauty and importance. If he did he went on, as we shall see; if not, he put in out of his own head what would serve. Neither the trees nor stones here pleased him, only the bit of Priory, nor *that* much. He did it when it was wanted in the England series, but not to please himself.

84. JEDBURGH?

I used to be quite sure it was, but am a little confused now by the modern improvements.[1] An exquisite Scottish scene of the olden time, at all events. Distant hills most carefully outlined, abbey the same; the rest at speed, noting only well the steps in gable of cottage.

85. EDINBURGH, FROM ST. ANTHONY'S CHAPEL.

This is the scene in the Heart of Midlothian—(scene in the moonlight, where Jeanie goes alone).[2] Look, how he dwells on the points of the place—the winding paths to the town—shepherd driving the *cows* down it (*sheep*, those round things in the middle, hieroglyphic);—they were to be *there* and not elsewhere—wanted to centralize the whole picture in pastoral character. Then—look at Holyrood down on the right—and up the Canongate, and up! the *Heart* I think behind St. Anthony. North Bridge clear enough; brow of Calton, note the zigzag rock edge, the edge that is painted afterwards for the entire main subject in the great National Gallery North Bridge drawing [No. 549]. There's a spire, too!—not Scott's monument that—but St. Anthony's chapel and Holyrood,

[1] [Eds. 1-6 insert here: "(See Oxford Lecture in *Nineteenth Century*.)" The lecture was published in that magazine, January 1878, and is reprinted in "On the Old Road," vol. iii. The reference is to § 289, where Mr. Ruskin describes "modern improvements" at Jedburgh.]

[2] [Eds. 1, 2 insert here: "(Jeanie, that I should have forgotten *you* as well as that Jean of Jeans for a moment, as I was writing the end of my Fors for this morning!)"]

and the fields where Jeanie's cows fed — *they* are his monument.[1]

86. THE CASTLE.

Bit of North Loch yet left on the right. Mound building? First of the deadly innovations.

A quite glorious sketch,[2] of humiliating unerringness. Never a line hesitating, never one changed.[3] You can scarcely see a finer example of *early* Turner sketching. His greatest was about the 1820 time, but this was the way he got to it.

87. VIEW FROM FOOT OF CALTON, BEHIND LADY GLENORCHY'S CHAPEL.

Only the Ghost of Castle and Ghost of North Bridge—these being drawn before: Houses on left, accurately—but St. Giles's—yes—we have not drawn *that* before, we must go in at it, and, is that the Heart then, low down on the left?[4]

The little scrawled sketch in the book laid open on the table under the glass.—It is Sir Walter's own sketch of the niche of the Tolbooth, which he had a mind to take to Abbotsford, and his directions to the architect of Abbotsford for transference of the same.

Beside it lie the MSS. of the "Black Dwarf," "Peveril

[1] [Eds. 1-6 add here: "'Then to the left again—up the hill. St. Giles's prophetic once before Flodden, but now—St. Giles's 'mingled din' only, election of clergymen, somehow, and the Castle—with the 'Kittle nine steps'—and look, my British public—for they need wary walking now, what with that mingled din and the smoke."]

[2] [Eds. 1-6 read: "Note its quite terrific and humiliating," &c.]

[3] [Eds. 1-6 insert here: "(so exactly like our British action in the Sea of Marmora, which I in part read the account of to my secretary, Mr. Hilliard, and good assistant, Mr. Gould, at their lunch, marking a word or two with pen, for future use.)"]

[4] [Eds. 1-6 add the following paragraph here: "And now, I take Sir Walter's own pen to write with, given by him to Maria Edgeworth, August 14th, 1825, and lent to me, as Fors would have it, by the kindness of its present possessor, Dr. Butler of Harrow,—Pen-holder I should say—I have put one of my own (Lucastes) pens into it—with which he had written the "Heart of Midlothian" and all his novels up to that time. But I take it to tell you to look at the little scrawled sketch," &c. The pen belonged to, and was lent to Mr. Ruskin by, Mrs. Butler (a Miss Edgeworth, niece of Maria), wife of Mr. Arthur Butler of Oriel.]

of the Peak," "Woodstock," and the "Fortunes of Nigel." I name this last because I got it first—and it is the most important MS. in many ways; but note in the Woodstock the interpolation on the left-hand page. *It* is significant, in a way which I may tell you in the Epilogue.

The "Fortunes of Nigel" MS. was bought long ago by my Father, the rest lately by me, when I could: my friend Mr. F. S. Ellis giving me warning when he could get them for me.[1]

88. STIRLING.

Look at the intense accuracy of the town along the ridge that King James rode up in the "Lady of the Lake," after the Douglas "had endured that day," all but *one* thing,

"But LUFRA had been fondly bred." [2]

89. STIRLING, FROM THE CASTLE FOOT.

Scene of the Laird of Balmawhapple's pistol shot. Highlands in the distance, outlined carefully, Ben Lomond (I think). Baillie Nicol Jarvie could tell us if he would, perhaps—but won't, only that—"They're the Hieland Hills—the Hieland Hills."

90. BENVENUE.

At least, I think so. I could have told, once, but I

[1] [Ruskin continued to buy Scott MSS. In a letter to Mr. F. S. Ellis, of February 1881, he wrote: "What on earth do you go missing chance after chance like that for! I'd rather have lost a catch at cricket than that *St. Ronan's*. . . . Seriously, my dear Ellis, I do want you to secure every Scott manuscript that comes into the market. *Carte blanche* as to price—*I* can trust *your* honour; and you may trust, believe me, *my* solvency." On March 24th, 1881, he wrote: "I am buying Scott's and other manuscripts, observe now, for my future Museum; and shall without hesitation add to the Scott series when any addition is possible."—*Letters to Ellis*, pp. 51, 54.]

[2] [Eds. 1 and 2 add here: "(Oh! Camp.—Camp.—dear Camp., I forgot YOU too and your grave, This was your master's pen, Camp.; are not you happy?)

"Stay—you may here like to see one little bit of my own boy's work, again. There's the back of the church, the apse, seen in this Turner sketch on the hill, drawn by me from the street, in 1837, I think,—beside the Scott table."]

don't know the outline now, so well as some "in foreign land." [1]

91. HAWTHORNDEN?

92. BORTHWICK?

Very fine; a wonderful bit of stone and stream.

93. DUNFERMLINE?

94. WARKWORTH?

Most important in showing his way of *outlining* reflections in water, that he might be sure about them.

95. THE STRID?

Rapid above, I think; the stream eddies deep where one can leap it.[2]

Most instructive in his way of drawing the forms of water.

96. BRIDGE AND WATERFALLS.

So also this, in drawing of rock. Some traveller will, I hope, recognize it.

97. SOLWAY?

With Skiddaw beyond. Precious in simplicity of washed tint; the group of figures, seen on this spot, the original tint for those in the Salisbury.

[1] [Eds. 1 and 2 add here: "The reader may, perhaps, again care to see a little water-colour drawing,—'In listening mood she seemed to stand,' (Courbould's, I think), which I used to delight in when a child, because there was a boat in it—such a boat! such an Ellen! Alas, alas, and such a Fitz James! Still there's an old-fashioned grace about it, characteristic once more of Scott's time; and beside it I put my Father's drawing of Conway Castle, which he always told me the story about when he was shaving. Conway Castle, to show how boys were taught to draw in Edinburgh in the olden time.

"And now, dearest Dr. John Brown (and Sibyl), I've done my main work to-day, and end with my perfect love to you, and Rab, and all his friends and your friends, and Faber of the Alps. And so I lay aside Sir Walter's pen."]

[2] [Eds. 1 6 read: "Rapid above, I think, or it may be on the Greta."]

98. FAST STUDY OF CLOUDS.

99. FAST STUDY OF CLOUDS.

100. FALL OF TEES?

Tinting begun for a really careful drawing.

The remaining twenty examples are of mixed character; consisting of his own private studies or sketches, either for practice, or play, or pleasure. The first is only the back of a letter, written from his Surrey hermitage.

101. INVITATION TO DINE AT HIS HOUSE, SANDYCOMBE.

With scratched Guide Map, and hieroglyph of Richmond Bridge (in the manner of Drayton's "Polyolbion"); compare No. 33, "Play."[1] He never called it so to me, but it is vulgar English play, as opposed to vulgar English work.[2]

102. DOG.

What kind?—sketched—but see inscription, certifying the same.

103. GROUSE.

Hard study, too laboured.

104. PHEASANTS.

Rapid note of colour for a bit in foreground; splendid.

[1] [Eds. 1-6 add here: "The first drawing I ever had of his."]

[2] [Eds. 1-6 add here: "Of divine play and divine work, especially the sun's play (coming forth as a Bridegroom and rejoicing to run his course), see 'a ray here, and a flash there, and a sparkle of jewels everywhere.'

("I think there be—Richmonds in the Field.") [This line in eds. 1 and 2 only.]

"Compare No. 119, BRIDGE OF ST. MARTIN'S (Cloak given)." Cross on it. Church spire and Hôtel du Mont Blanc. Convent (which my Father made me draw for him) on the hill. Woman carrying bundle on her head. Wholesome walk, in wholesome rest, in the middle cottages with vine trellises, mountains above, chain of the Dorcris and Reperoir.

"Dog, quick, looking on, ready for any duty, like Giotto's pet puppy."]

105. JAY.

The most wonderful piece of water-colour work at speed I have. It was given me by Mr. W. Kingsley, of Kilverton, with many and many a precious thing besides. See his terminal notes (p. 422).[1]

106. MACKEREL.

Study on his kitchen dresser at Margate, splendid.[2]

107. MACKEREL.

Just a dash for three more. Cook impatient.

108. STUDY FOR FISH.

Coming on at speed, in the Slaver (modern trade?).

109. STUDY FOR FISH.

Looking up to the sky, in the Slaver (modern philosophy?).

110. NAMUR?

There are many such scenes; this is only given as an example of work done deliberately, but stopping when the future drawing is but just suggested.

111. WRECK ON SANDS.

Memorandum in chalk on grey.

112. THE SAME SUBJECT.

Later, tide further out, ship fallen over.

113. RAINBOW.

Effect dashed down on the inside of the cover of sketchbook, all the paper being gone, his point being the gradation of light in the bow to the darkness of cloud; rare, therefore noted eagerly and energetically. Wild sea, chalk cliffs with faint rosy light from rosy distant clouds,

[1] [And *cf.* p. 283 of this volume.]
[2] [Instead of "splendid," eds. 1-6 read: "before the cook wanted it."]

opening of blue sky beyond the rain, the veil being withdrawn gradually.[1]

I bought the whole book from his good Margate housekeeper, in whose house, at Chelsea, he died.

114. HEAPED THUNDERCLOUD, over sea and land. Light breaking over far horizon.

Mighty work. A leaf out of the same book.

115. FLYING SCUD of thundercloud, heavy central storm, eddies of advancing tide meeting over tongue of sand.

Noble. (Out of same book.)

116. STUDIES FOR THREE SUBJECTS.

One under another, the highest sunset on beach,[2] nearly a perfect drawing.

117. STUDIES FOR THREE SUBJECTS.

Moonrise (at top) wonderful.

One of these two has its study of green and white sea upside down.

118. ALPINE STREAM.

Pretty bridge and torrent subject; slightest possible indication of a perfectly intended picture, over the pencil sketch from nature.

119. SALLENCHES.

Seen from St. Martin's, pencil sketch of the grandest time.

120. MONT BLANC.

Over the bridge of St. Martin's. The old Hôtel du Mont Blanc on the left.[3]

[1] [Eds. 1-6 misprinted the above words thus: "opening of blue sky beyond. Rain, the veil being withdrawn gradually." The following sentence followed:—"If ever I get my Epilogue written, it shall be framed between glasses, like the framed sketches of the Lago Maggiore I did for the National Gallery." See No. 603.]

[2] [Eds. 1-6 insert here: "boat lovely."]

[3] [See "Præterita," vol. ii. ch. xi.]

St. Martin's Bridge with the cross on its keystone has been principal in Turner's mind in both these last two sketches. There will doubtless soon be an iron one instead—with no such useless decoration; but probably a bill pasted on it of the Sunday trains to Chamouni at reduced fares.[1]

J. RUSKIN.

BRANTWOOD,
February 21, 1878.

[1] [This prediction has been fulfilled. The railway to Chamouni now passes through St. Martin's. In eds. 1-6 the final paragraph was as follows:—

> I have the deepest affection for these last two sketches, for personal reasons which I will state in the Epilogue, but I also close the entire series of Turner's works remaining in my possession with these two studies, because St. Martin's Bridge with the cross on its keystone has been principal in Turner's mind in both, and his thoughts are connected as he drew with the melting of the cloud on the Aiguille de Varens, that the streams may water the sheep.

Cf. the notes on Nos. 11 and 12 above. When the Epilogue was written, Mr. Ruskin did not introduce any reference to the drawings of Sallenches and St. Martin's; for his affection for the places, see the chapter in "Præterita" (ii. ch. xi.) entitled "L'Hôtel du Mont Blanc."]

ADDENDA[1]

121. PORTRAIT OF TURNER AT ABOUT THE AGE OF 17, by himself.

I have placed in this group, with the pencil sketches above referred to, a few studies in colour, letters, and the like, of various interest, but which could not be properly examined in any consecutive way with the larger drawings. Of these, the principal is the "Study" of Turner, by himself, No. 121, given by him to his housekeeper, and by her (Mrs. Danby) bequeathed to me. It in the first place shows the broad and somewhat clumsy manner of his painting in the "school days"; in the second, it is to me who knew him in his age, entirely the germ and virtually capable contents of the man I knew. But more —of it, or of him,—I am not able to say here or now.

122. HIS FIRST (KNOWN) SKETCH BOOK; open at his first sketch of Malmesbury.[2]

123. HIS LAST SKETCH BOOK IN COLOUR. It is full of such memoranda of skies.

124. HIS ACTUALLY LAST SKETCH BOOK. "

125. HIS WORKING COLOUR BOX (for travelling).

126. HIS LAST PALETTE, as it was left. "

J. R.

[1] [These Addenda, with a second heading, "Further Illustrative Studies," first appeared in ed. 3.]

[2] Bought by me at Bristol, where it had been left. Nos. 123–126 given me by Mrs. Booth. The little water-colour palette, it will be observed —sent out for in his last illness—has the colours on the wrong side, his hand never having *lifted* it. [See additional note by Mr. Kingsley, p. 422.]

[In the catalogue of the Exhibition of 1900, the following items were added :—

His List of Colours for his Paint-Box.

Two Letters from Turner to Mr. Ruskin's Father.

Mr. Ruskin marked on the second letter :—"The date of this letter (returning thanks to my mother for a present of pork) may be found by reference to the last wars of the Swiss Cantons—Catholics against Protestants."[1]

Letter from him to Mr. Ruskin.

Endorsed as follows :—"This letter refers to the last drawings executed for me by Turner ('The Brunig,' 'The Descent of Mount St. Gothard,' and 'Airolo'), and to the last call made by my mother at Queen Anne's Street."

Letter from him to Mr. Ruskin.

Letter from Mr. Turner to Mr. Ruskin accepting an invitation to dine with him and his mother on New Year's Day.

Copy of Letter (by Mr. Ruskin) from Turner to the father of Mr. Hammersley, School of Art, Manchester—his father having asked Turner's advice as to making him an artist.

Turner's Ring, which he always wore.

Turner's Umbrella, with sword-stick handle, which he always carried with him upon his Swiss and Italian journeys as a defence against brigands.

Portrait of Mr. Ruskin, painted by Mr. Arthur Severn in 1898.[2]

Water-Colour of Mr. Ruskin's Bedroom, in which he died, by Mr. Arthur Severn, 1900.[3]]

[1] [The text of this letter is given in "Præterita," vol. ii. ch. viii.; the date is 1845.]

[2] [Published in vol. ii. of "Turner and Ruskin."]

[3] [Showing the walls lined with many of the Turner drawings described in these Notes.]

EPILOGUE[1]

BETWEEN the years 1840 and 1845, Turner executed a series of drawings under quite other conditions than those which he had previously accepted, or insisted on. The history of these drawings, known to me, down to somewhat minute particulars, will, I think, be at least in several of these, interesting to the reader, after the thirty years' interval; and at all events, illustrative of some of the changes which have taken place during that interval, in our estimate of the monetary value of a painter's toil (or genius?—see Turner's own words to Mr. Kingsley, at the close of his added notes). In the years 1840 and 1841, Turner had been, I believe, for the greater part of their summers in Switzerland; and, as aforesaid, had filled, for his own pleasure, many note-books with sketches such as those numbered here from 57 to 61. My statement in p. 337 that "all the finest are in the National Gallery" is a little too general, for a grander one than 58 exists nowhere.

That sketch, with fourteen others, was placed by Turner in the hands of Mr. Griffith of Norwood, in the winter of 1841–42, as giving some clue to, or idea of, drawings which he proposed to make from them, if any buyers of such productions could by Mr. Griffith's zeal be found.[2]

[1] [Eds. 3-6 added here: "Left by Mr. Ruskin in an incomplete state at the time when he was taken ill." For the later eds., the Epilogue was rewritten, and although the general purport remained the same, the wording and arrangement were much altered. Two descriptions, omitted from the revised version, have already been given: see footnotes on pp. 339, 340. The other variations of interest are given in following footnotes.]

[2] [The account of these proceedings given in the first version of the Epilogue was as follows:—

> I told you that in 1840 began the sunset time. He then quitted himself of engraver work and went back to the Alps, bringing home (*literally*) thousands of sketches, pencil and colour, which have been lying this twenty years in the cellars of your National

There were, therefore, in all, fifteen sketches, of which Turner offered the choice to his public; but he proposed only to make *ten* drawings. And of these ten, he made anticipatorily four, to manifest what their quality would be, and honestly "show his hand" (as Raphael to Dürer) at his sixty-five years of age,—whether it shook or not, or had otherwise lost its cunning.

Four thus exemplary drawings I say he made for specimens, or *signs*, as it were, for his re-opened shop, namely:

1. THE PASS OF THE SPLUGEN.

2. MONT RIGHI, seen from Lucerne, in the morning, dark against dawn.

3. MONT RIGHI, seen from Lucerne at evening, red with the last rays of sunset.

4. LAKE LUCERNE (the Bay of Uri) from above Brunnen, with exquisite blue and rose mists and "mackerel" sky on the right.

And why he should not have made all the ten, to his own mind, at once, who shall say? His oil-pictures, he never asked the public to choose the subjects of!—nay, at this time of his life, he made his selections for the Exhibition with some definite *adversity* to the public's advice, as conveyed to him by his critics! Why, therefore, of these direct impressions from the nature which he had so long loved, should he have asked anybody to choose which he should realize? So it was, however; partly, it seems, in uncertainty whether anybody would care to have them at all.

So he went to Mr. Griffith of Norwood. I loved—yes, loved—Mr. Griffith; and the happy hours he got for

Gallery, packed close in tin boxes, in consequence of the great value which the British public sets upon the works of Turner.

Out of these sketches, when he came home in the winter of 1841, he chose ten, which he liked himself, and felt he should like to make drawings from. Why should he *not* have made drawings from these, then, to his mind?

Well, because he was not Fra Angelico, or because *he* did not belong to your Idealists, and that sort of person evolutionists consign to ridicule, altogether.

Some little English sense and practical understanding he had retained even so late in life as this.

So he went to Mr. Griffith, &c.]

me![1] (I was introduced to Turner on Mr. Griffith's garden-lawn.) He was the only person whom Turner minded at that time: but my father could not bear him. So there were times, and times.

One day, then, early in 1842, Turner brought the four drawings above-named, and the fifteen sketches in a roll in his pocket, to Mr. Griffith (in Waterloo Place, where the sale-room was).

I have no reason to doubt the substantial accuracy of Mr. Griffith's report of the first conversation. Says Mr. Turner to Mr. Griffith, "What do you think you can get for such things as these?"

Says Mr. Griffith to Mr. Turner: "Well, perhaps, commission included, eighty guineas each."

Says Mr. Turner to Mr. Griffith: "Ain't they worth more?"

Says Mr. Griffith to Mr. Turner (after looking curiously into the execution, which, you will please note, is rather what some people might call hazy): "They're a little different from your usual style"—(Turner silent, Griffith does not push the point)—"but—but—yes, they are *worth* more, but I could not *get* more."

(Question of intrinsic value, and political economy in Art, you see, early forced on my attention.)

So the bargain was made that if Mr. Griffith could sell ten drawings—the four signs, to wit, and six others—for eighty guineas each, Turner would make six others from such of the fifteen sketches as the purchasers chose, and Griffith should have ten per cent. *out* of the eight hundred total (Turner had expected a thousand, I believe).

So then Mr. Griffith thinks over the likely persons to get commissions from, out of all England, for ten drawings by Turner! and these not quite in his usual style, too, and he sixty-five years old;—reputation also pretty nearly overthrown finally, by *Blackwood's Magazine;* a hard thing enough; but the old man must be pleased if possible! So Griffith did his best.

[1] [The first version of the Epilogue adds here: "being the only person whom Turner minded at that time: and my father could not bear him. So there were times and times. Honour thy father, yes, but not with falsehood, nor even always with reticence of fact." For further reference to Mr. Griffith, see "Præterita," vol. ii. chs. i. and iv.]

He sent to Mr. Munro of Novar, Turner's old companion in travel; he sent to Mr. Windus of Tottenham; he sent to Mr. Bicknell of Herne Hill; he sent to my father and me.

Mr. Windus of Tottenham came first, and at once said "the style was changed, he did not quite like it." (He was right, mind you, he knew his Turner, in style.) "He would not have any of these drawings." I, as Fors would have it, came next; but my father was travelling for orders, and I had no authority to do anything. The Splugen Pass I saw in an instant to be the noblest Alpine drawing Turner had ever till then made; and the red Righi, such a piece of colour as had never come *my* way before. I wrote to my father, saying I would fain have that Splugen Pass, if he were home in time to see it, and give me leave. Of more than one drawing I had no hope, for my father knew the worth of eighty guineas; we had never before paid more than from fifty to seventy, and my father said it was "all Mr. Griffith's fault they had got up to eighty."

Mr. Bicknell of Herne Hill bought the blue Righi, No. 2. It used to hang in his drawing-room, next the window, opposite another drawing, next the door, of which presently..

Then Mr. Munro of Novar, and bought the Lucerne Lake, No. 4 (and the red Righi?[1]), and both Mr. Munro and Mr. Bicknell chose a sketch to be "realized"—Mr. Bicknell, another Lucerne Lake; and Mr. Munro, a Zurich, with white sunshine in distance.

So, you see, when Turner came to hear how things were going on, two of the sketches were provided for, which was pretty well, considering the change of style. Three out of the four pattern drawings he had shown were really bought—"And not *that*," said Turner, shaking his fist at the Pass of the Splugen;—but said no more!

I came and saw the Pass of the Splugen again, and heard how things were going on, and I knew well why Turner had said "And not THAT."

And next day Munro of Novar came again; and *he*

[1] I am not absolutely sure about *this* drawing, whether Mr. Bicknell or Mr. Munro bought it.

also knew why Turner had said "not that," and made up his mind; and bought the Pass of the Splugen.[1]

At last my father came home. I had not the way of explaining my feelings to him somehow, any more than Cordelia to *her* father; nevertheless, he knew them enough to say I might have *one* of the sketches realized. He went with me, and chose with me, to such end, the original of the Ehrenbreitstein, No. 62, here. The *sketch* we saw is now in the National Gallery [No. 279]. That made seven, in all, bought and ordered. Three others had to be placed yet, before Turner would begin to work.

Mr. Munro was got to order one more, a Righi dark in twilight. By hard coaxing, and petitioning, I got my father's leave to promise to take a Lucerne Town, if it turned out well! The other sketches no one liked, no one would have them at any price; only nine drawings could be got orders for, and there poor Mr. Griffith was. Turner growled; but said at last he would do the nine, *i.e.* the five more to be realized.

He set to work in the spring of 1842; after three or four weeks, he came to Mr. Griffith, and said, in growls,

[1] [The first version of the Epilogue adds here:—

And so, you see, everything went right, and according to Miss Edgeworth's notions of the way in which beautiful behaviour and filial piety is rewarded.

(I correct with Sir Walter Scott's pen, given to her August 14th, 1825, lent me by the Master of Harrow, Mr. Butler. It is a little matter, you think, nevertheless worth your notice.)

With this passage, *cf.* "Præterita," vol. ii. ch. iv., where Mr. Ruskin gives another account of his disappointment at missing the Splugen. "In a story by Miss Edgeworth, the father would have come home in the nick of time, effaced Mr. Munro as he hesitated with the Splugen in his hand, and given the dutiful son, that and another. I found, after meditation, that Miss Edgeworth's way was not the world's, nor Providence's. I perceived then, and conclusively, that if you do a foolish thing, you suffer for it exactly the same, whether you do it piously or not. I knew perfectly well that this drawing was the best Swiss landscape yet painted by man; and that it was entirely proper for *me* to have it, and inexpedient that any one else should. I ought to have secured it instantly, and begged my father's pardon, tenderly. He would have been angry, and surprised, and grieved; but loved me none the less, found in the end that I was right, and been entirely pleased. I should have been very uncomfortable and penitent for a while, but loved my father all the more for having hurt him, and, in the good of the thing itself, finally satisfied and triumphant. As it was, the Splugen was a thorn in both our sides, all our lives. My father was always trying to get it; Mr. Munro, aided by dealers, always raising the price on him, till it got up from 80 to 400 guineas. Then we gave it up,—with unspeakable wear and tear of best feelings on both sides."]

at intervals, "The drawings were well forward, and he had after all put the tenth in hand, out of those that no one would have: he thought it would turn out as well as any of them; if Griffith liked to have it for his commission, he might." Griffith agreed, and Turner went home content, and finished his ten drawings for seven hundred and twenty guineas, cash clear. Griffith's commission drawing, the one that no one would have, is No. 63, and we'll talk of its quality a little, presently, oh, recusant British Public! but first I'll finish my story, please.

My conditional drawing, also, turned out well, and I was allowed to take it, but with comment. "I was sure you would be saddled with that drawing," said my father.[1]

Four or five years ago—Mr. Vokins knows when, I haven't the date handy here—he came out to me, saying he wanted a first-rate Turner drawing, had I one to spare?

"Well," I said, "I have none to *spare*, yet I have a reason for letting *one* first-rate one go, if you give me a price."

"What will you take?"

"A thousand pounds."

Mr. Vokins wrote me the cheque in Denmark Hill drawing-room (my old servant, Lucy Tovey,[2] bringing pen and ink), and took the Lucerne.[3] Lucy, amazed and sorrowful, put the drawing into his carriage.

I wished to get *dead* Turner, for one drawing, his own original price for the whole ten, and thus did.[4] Of the remaining eight drawings, this is the brief history.

Mr. Munro some years afterwards would have allowed me to have the Splugen Pass, for four hundred pounds, through White of Maddox Street; my father would then have let me take it for that, but I myself thought it hard on him and me, and would not, thinking it would too

[1] [The first version of the Epilogue adds: "Honour best here."]

[2] [For references to Lucy Tovey, "our perennial parlourmaid," see "Præterita," vol. ii. ch. vi. and vol. iii. ch. ii. Lucy sometimes accompanied Mr. Ruskin and his parents on their foreign tours, "that she might see the places we were always talking of."]

[3] [This drawing, now in the collection of E. Nettlefold, Esq., is published in vol. i. of "Turner and Ruskin."]

[4] [The first version of the Epilogue adds: "for Mr. Vokins necessarily makes fifty guineas by coming out in a cab to Denmark Hill, Turner's own exact price to a buyers."]

much pain my father, It remained long in the possession of Mr. Munro's nephew; so also the Novar Lucerne Lake, and Zurich. But of that, and of the red Righi, there were at first vicissitudes that are too long to tell; only, when the ten drawings were finished, and at Waterloo Place, their possession was distributed thus:—

1. SPLUGEN . . .	Munro of Novar.
2. BLUE RIGHI . .	Mr. Bicknell.
3. RED RIGHI . . .	Munro of Novar.
4. LUCERNE LAKE . .	Munro of Novar.
5. LUCERNE LAKE . .	Mr. Bicknell.
6. LUCERNE TOWN . .	J. R.
7. COBLENTZ . . .	J. R.
8. CONSTANCE . . .	Mr. Griffith.
9. DARK RIGHI . .	Munro of Novar.
10. ZURICH . . .	Munro of Novar.

Mr. Griffith soon afterwards let me have the Constance for eighty guineas, and the day I brought that drawing home to Denmark Hill was one of the happiest in my life.

Nos. 1, 4, and 10 were, I believe, lately sold at Christie's.[1]

No. 5 was bought at Mr. Bicknell's sale long ago, far over my head, and went to Edinburgh; there was a pretty story connected with it, which I think is known to Dr. John Brown.

No. 6 is—I know not where; very sorrowful am I that it is not here—for all my thousand pounds.

Nos. 7 and 8 are here, side by side, Nos. 62 and 63.

No. 3 was once mine also. It had a correction in it, which I regretted; and I let it go, which I regret more. Mr. Mackay of Colnaghi's had it of me, I don't know who has it now.

No. 9 was sold at Christie's while I was last at Venice.[2]

No. 2 was sold with No. 5 at Mr. Bicknell's sale, and went I know not where.

Turner had never made any drawings like these before, and never made any like them again. But he offered, in

[1] [No. 4 was bought by Mr. Newall, of Ferndene, Gateshead. Note to ed. of 1900.]

[2] [The "Dark Righi" is in the collection of C. A. Swinburne, Esq. It is published in vol. ii. of "Turner and Ruskin."]

the next year (1843), to do ten more on the same terms. But now — only five commissions could be got. My father allowed me to give two: Munro of Novar took three. Nobody would take any more. Turner was angry; and, partly ill, drawing near the end, you perceive. He did the five, but said it was lucky there were no more to do.

The five were:—

1. KUSSNACHT. Munro of Novar.[1]

2. ZUG. (No. 64.) Munro of Novar.

3. (I forget at this moment Munro's third.) I think it was the Zurich by moonlight, level over the rippling Limmat; a noble drawing, but not up to the mark of the rest.

4. GOLDAU. (No. 65.) J. R.

5. ST. GOTHARD. (No. 66.) J. R.

Mr. Munro thought the Zug too blue, and let me have it. So three are here.

64, 65, and 66. Done passionately; and somewhat hastily, as drawing near the end. Nevertheless, I would not take all the rest of the collection put together for them.[2]

[1] [The original sketch for this drawing, in the National Gallery Collection, is now at Oxford: see footnote on p. 105 above. The finished drawing, now in the collection of C. A. Swinburne, Esq., is published in vol. ii. of "Turner and Ruskin."]

[2] [The two following paragraphs were added in the revised and completed form of the Epilogue. The first version differs in some details about the history of the drawings. It closed with an enumeration of eight drawings of 1845 (some of which, however, appear also to be included in the ten enumerated above), and with the following remarks on them:—

> The best of these, a Schaffhausen, I parted with afterwards, because the Rhine was falsely calm instead of rapid. The second best, Lucerne Town from the Lake, I parted with because it was too sorrowful to me—after Lucerne itself was finally destroyed. Mr. Windus had a Zurich, with crowded figures on the bridge—and a Lake Lucerne from Brunnen—both engraved. I had three—a faint Lucerne with floating vapours, they and the mountains passing away. I had two more, Altdorf and Brunnen.
>
> But Munro had Fluelen—Morning—on—not now—Coniston Falls—and the mists higher—passing away,
>
> I gave Munro of Novar my two, Altdorf and Brunnen, for it. It is No. 70 here.

The original sketch for the "Lucerne Town from the Lake" is in the National Gallery Collection, see footnote to No. 290; that for Mr. Windus' "Zurich" is No. 287; that for his "Lucerne from Brunnen" is in the same collection, see footnote to No. 96; the original sketches for "Altdorf" and "Brunnen" are also in the National Gallery Collection, see Nos. 100 and footnote to No. 96.]

For the end had *not* come, though it was near. His full, final, unshortened strength is in these; but put forth, as for the last time—in the presence of the waiting Fate. Summing his thoughts of many things,—nay, in a sort, of all things. He is not showing his hand, in these; but his heart. The Constance and Coblentz here (with the Splugen (1), Bay of Uri (4), and Zurich (10)), of the year 1842, are the most finished and faultless works of his last period; but these of 1843 are the truest and mightiest. There is no conventionalism,—no exhibition of art in them;—absolute truth of passion, and truth of memory, and sincerity of endeavour. "That litter of stones which I *endeavoured* to represent," he said to me himself of the St. Gothard, which recalled to him so many earlier visions of the fierce Reuss and Ticino; and of the Power that poured them from the clouds, and clove the earth with rivers.

I can't write any more of them just now. Perhaps during the last fortnight of this exhibition I may get a few further notes and illustrative studies together: but, none will be of real use, unless the spectator both knows, and *loves* the Alps, in some measure, as Turner knew and loved them, which—for aught I know—there may yet be some who do:—but one cannot say. For assuredly none who love them, ever peril on them either their Love, or Life.

BRANTWOOD, 10*th May* 1878.

Being my Father's birthday,—who—though as aforesaid, he sometimes would not give me this, or that,—yet gave me not only all these drawings, but Brantwood —and all else.

PART II[1]

NOTES ON MR. RUSKIN'S OWN HANDIWORK ILLUSTRATIVE OF TURNER

PREFACE

THE presentation to me by friends' kindness, of the long-coveted drawing of the Splugen, has given me much to

[1] [This Part II. appeared for the first time in ed. 9. In eds. 1–6, there was instead an Appendix, "containing a list of the engraved works of the late J. M. W. Turner, R.A., exhibited at the Fine Art Society's Galleries, with Mr. Ruskin's drawings by the same master." This Appendix, with a preface, was the work of Mr. Marcus B. Huish. It was withdrawn in order to make room for Mr. Ruskin's Notes on the Collection of his own Drawings, &c., which he arranged on recovering from his illness: see p. xv. above. In the year following the London Exhibition, a similar one – arranged by Professor Norton—was held at Boston and New York successively. The American Exhibition included 106 pieces. These included 25 of the 60 shown in London. The remainder were either sent by Mr. Ruskin or contributed by Mr. Norton from his own collection. For this exhibition Mr. Norton compiled a catalogue of 34 pp. (Boston ed. October 1879, New York ed. December). The Notes on the pieces which were included in the London Exhibition were reprinted from the London Exhibition. The Notes on the others were mostly compiled from Mr. Ruskin's published writings, or taken from his memoranda upon the drawings themselves. The latter are of little interest, being mere notes of the subject and medium. The following is the only note which seems worth giving here:—

FALLS OF SCHAFFHAUSEN (1850?) (Color).

"That drawing of the Falls of Schaffhausen is the only one of mine I ever saw Turner interested in. He looked at it long, evidently with pleasure, and shook his finger at it one evening, standing by the fire in the old Denmark Hill drawing-room. How destiny does mock us! Fancy if I had him to shake fingers at me now!"—(*Extract from Letter*, 1874.)

In "Frondes Agrestes," § 29, there is quoted the passage from "Modern Painters" (vol. i. pt. ii. sec. v. ch. ii. § 2), describing this scene, and Mr. Ruskin adds the following note: "Well noticed. The drawing of the fall of Schaffhausen, which I made at the time of writing

think of,[1] if, just now, I were able to think;—and would urge me to say much,—if I were able to speak. But I am shaken and stunned by this recent illness,—it has left me not a little frightened, and extremely dull.

I cannot write a circular letter of thanks, of so wide a radius as to include all I feel, or ought to feel—on the matter; and besides, I do not usually find that any one worth pleasing is pleased by a circular letter. The recipients always, I think, "speak disrespectfully of the Equator." A parabolic letter, or even hyperbolic, might be more to the purpose, if it were possible to me; but on the whole I think it will be the best I can do in this surprised moment to show the importance of this Splugen drawing, in connection with the others in my collection, belonging to its series; by trusting in public indulgence for the exposition also of so much of my own hand-work in illustration of Turner, as may explain the somewhat secluded, and apparently ungrateful, life which I have always been forced to lead in the midst of a group—or as I now thankfully find, a crowd—of most faithful and affectionate friends.

I have accordingly amused, and humiliated myself, by arranging a little autobiography of drawings, from childhood until now; out of which it appeared to me that some useful points might be made evident respecting the service of particular methods, or the danger of particular errors. What consistency of effort they show, has been noted, as briefly as I could, and the grounds on which I felt it necessary to pursue some lines of study which cost me much labour, and gave little reward, except in enabling me to understand the virtue of better work.

this study, was one of the very few, either by other draughtsmen or myself, which I have seen Turner pause at with serious attention." The date 1850 is obviously wrong; it must have been nearly ten years earlier; vol. i. of "Modern Painters" was published in 1843. In February 1901 an Exhibition of Mr. Ruskin's Drawings was held at the Royal Society of Painters in Water-Colours. This included 427 pieces. A catalogue (of 40 pp.) with Prefatory Notes on "Ruskin as Artist" (pp. i.-ix.), was prepared by Mr. W. G. Collingwood.]

[1] [The drawing of the Splugen was presented to Mr. Ruskin during the progress of the Exhibition. The price paid was 1000 guineas; it was raised by subscription among his friends and admirers. It is published in vol. ii. of "Turner and Ruskin." For further reference to the Splugen, see "Præterita," vol. ii. ch. iv.]

J.M.W. Turner, R.A.

Allen & Co. Sc.

The Splügen Pass.

Of the Splugen drawing, and of the collection which it in a manner consecrates finally to public service, I hope yet to make some practical uses, such as my friends will be glad to have strengthened me in: but recovery from such illness as struck me down last February, must be very slow at the best: and cannot be complete, at the completest. Without abandoning any of my former aims, I must not for many a day—if ever—resume my former activities; and though I have now gone so long in literary harness that the pole and collar rather support, than encumber me, I shall venture to write in future, only what costs me little pains.

As all that I have written hitherto has cost me much, my readers will I hope credit me with indolence when they weary of me; and acquit me, yet for a few years more, of apoplexy, even though they cannot in conscience assure me that I have "jamais composé de meilleure homélie."

'BRANTWOOD,
June 5, 1878.

NOTES ON MY OWN DRAWINGS AND ENGRAVINGS

1. R. CONWAY CASTLE.

Drawing by my father, made in the Edinburgh drawing class under Nasmyth the elder, and showing the way in which young people were in those days taught: the first tints being laid in grey; then the warm colour laid on the lights, and no "effects" of light, or of *local* colours ever thought of.

The great Hakewill drawings by Turner are nothing more than the perfect development of this method.

For the influence of this drawing on my own infant mind, by help of my father's patience at his dressing time, see "Fors Clavigera," June 1875, p. 161 [and now "Præterita," vol. i. ch. 2].

2. R. DESCENT FROM THE SPLUGEN ON THE ITALIAN SIDE. Old Swiss print, coloured by hand.[1]

Showing the adaptation of this cool shadow and warm light system to popular engraving.

A most lovely piece of quiet work, full of honourable and right feeling.

All the prints for sale in the shops of the Swiss towns, at the time of Turner's early travels, were done in this manner: and he, in his studies on the spot, would definitely set himself to beat one of these old prints by supplying the fire, or force, that it wanted. The post-chaise, or diligence, as the means of communication between Northern and Southern Europe over this great wall of eternal ordinance, was profoundly interesting to him:—

[1] I believe so, but cannot be certain the Swiss had not already fallen on some mechanical help,—encouraged with conscientiousness and skill.

(the Apotheosis of the Dover mail!) We will look at one or two more of the Swiss prints,—his "old masters,"—and then see what he made of the Dover mail at last.

3. R. THE "LOST DUNGEON:" on the Pass of the Splugen.

The French translation of "Trou-Perdu," entirely loses the grand meaning of the German "Verlohren Loch," a place in which one is both *locked up*, and *lost*:—wilderness and dungeon in one!—and an abyss besides. It is the most terrific chasm, on a large scale, in the Alps,—the Latins and early Grisons calling it the "Via Mala."[1]

Turner was continually combining impressions from this gorge, and that of the Devil's Bridge on the St. Gothard. There is a study of crag and pine among the framed examples in my sliding cabinets at the National Gallery, which I think is done in challenge of this very plate.

4. R. STURZ (literally, "*Overthrow*," or "*Ruinous* Fall") OF THE RHINE and Avers-torrent.

Another quite admirable study of pines, and true effort to give the forms of water in violent and ponderous fall. Also one of the "Junctions" of less with greater rivers, in which Turner took such delight: the personality of rivers being to him almost as vivid as to a classic poet, or a true German one. By railway, I wonder how many travellers would know whether this was a Rhein-fall, Reuss-fall, or Rhone-fall; or would lift their eyes from their newspapers to see it, though it were a fall of all three!

[1] "The language of the Grisons is divided into two principal dialects, the Rumonsch and the Ladin; the latter is the dialect of the Engadin. These dialects are each subdivided into upper and lower. The origin of these dialects is certainly Italian, and they are quite distinct from the Teutonic dialects of the surrounding cantons of Switzerland. They are believed to be the remains of the ancient Etruscan language, more ancient than the written Latin, or Roman language, but having probably great affinity to the spoken languages of Latium, Umbria, and other parts of Central Italy, before the period of Roman greatness. The Etruscans were at one time in possession of a great part of the plain of the Po, from whence they were expelled by the Gauls in the second century of Rome, or about 600 years before Christ. They then took refuge in the mountains of Rhætia, where names still remain which remind us of Etruria and Latium, such as the river Albula, the towns of Lavin, Ardez, Thusis, Rhœzuns, &c."—*Vieusseux's* "*History of Switzerland.*

5. R. Swiss Life in the Olden Time.

Not idealized in the least; but a quite true picture of a well-to-do farmer's house in Canton Berne. I used to go to Switzerland quite as much to see this life, and the remains of the mediæval strength that had won it, as to see the Alps themselves.

The reader will have patience, perhaps,—it may be, also pleasure, in comparing with the old-fashioned picture, the greatest of Swiss authors' description of such a scene. I have an especial reason for asking him now to dwell upon it a little:—and will even hope that my own friends will read the passage introducing it, the opening paragraph of Gotthelf's "L'Ame et l'argent," A to B of the following extract; the actual description to be compared with the picture is between B and C. The sequel contains some matters of farther interest, readable perhaps at home.

A. "Le vrai bonheur est une fleur délicate, autour de laquelle bourdonnent des milliers d'insectes malfaisants, et que tue le moindre souffle impur. L'homme est le jardinier chargé de la cultiver; la béatitude est sa récompense; mais combein peu savent leur métier; combien regardent indifférents comme les insectes s'y posent; combien s'amusent à voir comme ils la dévorent et comme la fleur s'étiole! Heureux celui qui ouvre à temps les yeux, qui, d'une main habile, presérve la fleur et tue son ennemi; car celui-là préserve en même temps la paix de son cœur, et assure le salut de son âme; deux choses qui tiennent l'une à l'autre, comme le corps et l'âme, comme ce monde terrestre et l'autre monde.

"Il y a dans le pays de Berne beaucoup de jolies fermes, de riches villages habités par une quantité de dignes couples, réputés pour leur crainte de Dieu et la sagesse avec laquelle ils élèvent leurs enfants; beaucoup de riches villages où chambres et greniers sont remplis de richesses, que ne soupçonne guère le petit monde à la nouvelle mode, lequel convertit tout en argent, parce que, dans le fait, il dépense beaucoup d'argent. Toutes ces provisions entassées représentent, pour les besoins personnels et étrangers, des sommes telles qu'on n'en trouverait certes pas, bon an mal an, chez beaucoup de messieurs. Ces sommes n'ont, à l'ordinaire, aucune place stable. Pareilles à des esprits familiers, mais à de bons esprits, elles courent par le maison, et se trouvent tantôt ici, tantôt là, tantôt partout à la fois, à la cave, au grenier,

au cabinet, dans la caisse aux quartiers de pommes sèches, dans ces quatre lieux à la fois, sans compter une demi-douzaine d'autres encore. Dès qu'un morceau de terre est à vendre qui convient à la ferme, on l'achète, argent comptant. Là, jamais le père ni le grand-père n'ont rien dû à personne ; tout ce qu'ils achetaient, ils le payaient, argent sur table, et de leurs propres deniers. Quand, dans da parenté parmi les amis ou dans la commune, un brave homme était en besoin d'argent, ou voulait faire quelque bon marché, cet argent était toujours à sa disposition, non comme placement, mais comme assistance temporaire, pour un temps déterminé, sans billet ni intérêts, tout bonnement sur la garantie de sa bravoure, et sous la garde du Ciel ; et on agissait ainsi par le motif tout simple que l'on croyait encore au Ciel, comme de juste et de raison.

"Là, le mari va à l'église et a la foire en respectable habit de droguet ; la femme est toujours, le matin, la première à éplucher quelque chose, et le soir, la dernière à éplucher de même. Pas un mets n'arrive sur la table, qu'il n'ait été cuit par elle, *et pas une seille n'est versée dans l'auge des cochons, qu'elle ne l'ait au préalable bien remuée jusqu'au fond, avec son bras nu.*[1]

B. "*Pour trouver un échantillon de cette honorabilité aristocratique*, on n'a qu'à aller à Liebiwyl (nous le parlons pas de celui qui est près de Kœnitz, ne sachant pas si on s'y comporte ainsi). Là, une superbe ferme resplendit au soleil, avec des fenêtres qui scintillent au loin ; une superbe ferme, que tous les ans on lave avec la pompe à incendie ; aussi paraît-elle toujours neuve, bien qu'elle ait déjà quarante ans ; et quelle bonne chose c'est que le lavage, même pour les maisons ; on en a là la preuve journalière.

"Une galerie commode et joliment sculptée,[2] fait saillie sous les ailes de la toiture ; une terrasse fait ceinture autour de la maison, pavée de petits caillous serrés devant les étables et de larges dalles devant les pièces d'habitation. De magnifiques arbres à fruit entourent les bâtiments de leur verdure touffue ; une colline la défend des vents du nord, tandis que, des fenêtres, on aperçoit les Alpes qui opposent une résistance sa fière et si majestueuse à la marche du temps et à la marche des hommes.

"Le soir, on voit, près de la porte, un homme assis sur un

[1] This is a little farther than St. George wishes his "aristocracy" of the cottage to follow!

[2] It might be thought that Gotthelf had made his description from the print itself! But it is from the vivid fact of his own village, "Herzogenbuch-see."

banc, en train de fumer sa pipe, et qu'on ne croirait guère âgé de plus de soixante ans. De temps en temps, apparaît sur la porte une créature à mine avenante et proprette, qui a quelque chose à dire ou à demander à cet homme. C'est sa femme. Dans la remise, un beau garçon, svelte et vigoureux, fait boire deux beaux chevaux bruns, pendant que son frère aîné porte de la paille dans l'étable. Par moments, on voit dans le jardin, sortir du milieu des fleurs et des herbages, une joviale figure de jeune fille, qui demande à sa mère si elle veut aller lui donner un coup de main, ou qui peste contre les chats qui courent dans la salade, et demande à son père ce qu'il faudrait faire contre la maladie qui attaque ses roses. Les domestiques et les journaliers rentrent lentement des champs ; les poules regagnent l'une après l'autre leur poulailler, tandis que le pigeon fait encore très chaudement la cour à sa colombe."

C. "Tel est le tableau qu'on aurait eu presque tous les soirs sous les yeux, si on s'était arrêté devant cette maison de Liebiwyl, il y a cinq ou six ans ; et si on avait interrogé les voisins ou telle vieille femme emportant quelque chose sous son tablier, sur le compte de ceux qui l'habitaient, on n'eût pas manqué de vous répondre brièvement :

"—Ce sont des gens extrêmement bons et terriblement riches.

"A l'époque de leur mariage, il y a une trentaine d'années, ils formaient le plus beau couple qu'on eût vu entrer depuis bien longtemps à l'église. Plus de cent voitures leur faisaient cortége, sans compter tous ceux qui étaient arrivés à cheval, ce qui alors était beaucoup plus à la mode qu'à présent ; car alors les femmes elles-mêmes montaient à cheval, surtout quand il s'agissait d'aller à la noce. Pour ce qui est de la leur, elle avait duré trois jours ; en fait de boire et manger, on n'y avait rien épargné, aussi en avaiton beaucoup parlé dans tout le pays. Mais alors aussi les cadeaux de noce avaient-ils abondé d'une telle façon, qu'ils en avaient eux-mêmes été effrayés. Deux journées entières ne leur avaient pas suffi pour les recevoir tous, et force leur avait été de se faire aider par des étrangers. Il est vrai qu'on n'eût pas été dans le cas de trouver, ni en amont ni en aval, une ferme plus réputée que celle-ci.

"Le fait est qu'une belle ferme pareille, complètement payée, sans compter une masse de mille livres, ne se trouve pas partout. Mais ils ne possédaient pas cela pour eux seuls ; ils savaient encore que les riches ne sont que les mandataires de Dieu, et qu'ils auraient à rendre compte

de chacun de leurs écus. Quand on les demandait pour parrain ou marraine, il n'y avait jamais de non, et ils ne se figuraient nullement que depuis que le bois est devenu si cher, les pauvres n'en avaient plus besoin. Les domestiques étaient traités là comme il ne le sont pas souvent; on n'y prétendait pas que la besogne dût être achevée d'un seul jour, et que le lait qu'on y servait fût toujours trop bon pour eux."

I said that I had an especial reason for asking the reader to look at this image of old Swiss life. To me personally it was the soul of the Alps, just as much as the life of Giotto and Farinata was the soul of Fésole, and Florence. But from the first, Turner was awe-struck by the "mountain-gloom" of the great passes, and by the distress, and the heroism, of the dwellers in their deeper recesses of Uri and Unterwalden,—not without acknowledging the charm of what remained of their old life, after the great ruin of 1798;[1] see therefore:—.

6. R. THE BAY OF URI, FROM FLUELEN:—

Photograph (I fear much faded) from the great drawing at Farnley, in which his main purpose has been to give the place of incoming, and the happy animation of the shore, when the boats were embarking for the Lucerne market. I remember a bit of an early rhyming letter to one of my then brightest girl-friends (the niece of my father's partner, Mr. Telford) describing one of these boats at Lucerne quay, laden with its

"Mealy potatoes and marrowfat pease,
And honey, and butter, and Simmenthal cheese;
And a poor little calf, not at all at its ease,
Tied by the neck to a box at its knees;
Don't you agree with me, dear Louise,
It was unjustifiably cruel in
Them, to have brought it in all that squeeze
Over the lake from Fluelen?"[2]

Not incognizant of this joyful industry, Turner was yet, as I said, from the first, appalled by the sense of the mountain pestilence and mortal war, that oppressed it, in the

[1] See note farther on, to No. 29. R.
[2] [See "Præterita," vol. ii. ch. x.].

close valleys; and held in constant admiration by the physical terrors of the greater Alps, in the rock masses which impended over human habitation or journeying. The fall of the rocks themselves,—the "Snowstorm, avalanche, and inundation,"—became at once chief subjects of his effort in explaining the relations of this vast and so often cruel, Nature to its children; to himself, penetrating and contending with it as a traveller, the roads, and the diligence, were of constantly increasing interest; and as the idea of the "Dover Mail" (No. 1 in my first group, Schooldays) rises gradually into the two studies of the stage-coach crossing Lancaster Sands, not always without peril,—so the post-chaise on the Splugen Pass, in the old Swiss print, remains to his last years the principal object of vital interest, in the Dazio Grande, No. 58, as in the Pass of Faido, 66; while, long before, it had risen into the imperilled diligence on the Cenis, of the Farnley drawing. I place now in succession,

7. R. PHOTOGRAPH FROM THE FARNLEY DRAWING OF LANCASTER SANDS.[1]

A simple rendering of the daily facts, as he had seen them.

8. R. THE ENGRAVING FROM THE "ENGLAND" LANCASTER SANDS.

The full development of his central conception, quite one of the noblest of the England series, and admirably engraved by Mr Brandard; and, lastly,

9. R. PHOTOGRAPH FROM THE FARNLEY PASS OF THE CENIS.[2]

A quite magnificent drawing, though it always fretted me by its confusion in the foreground of the forms of rock with those of ice. But nothing can be finer than its rendering of the effect of a sudden whirlwind, entering with drift of

[1] [The drawing is reproduced in vol. ii. of "Turner and Ruskin."]

[2] [This drawing is described in "Pre-Raphaelitism," see "On the Old Road," vol. i. § 203. It is reproduced in vol. ii. of "Turner and Ruskin."]

the dry snow, like fire, over the low refuge on the left, and turning the diligence horses at once back in frantic terror, while those of the baggage cart refuse to stir, helpless to extricate it from its danger on the precipice side when the snow has given way.

Finally,

10. R. SOURCE OF THE ARVERON (Farnley Drawing),[1]

Is his record of a similar storm coming down the Mer de Glace upon the valley of Chamouni, the shepherd and flock rushing to find shelter beneath the rocks which the pines, their branches torn half away, can give no longer.

These drawings of the violence of the Alps, concentrated at last in the picture, now in the National Gallery, of the rock with a couple of pines upon it, falling sheer through the air on a châlet roof, were seldom carried out with his best work [No. 489 in the oil-pictures]. It was only when calm had succeeded the tempest, and its desolation was being hidden by new, though sorrowful life, that his entire thought and power was brought to bear on his work.

And now I must ask the reader's patience again—but more timidly—in reprinting here the passages in the last volume of "Modern Painters," which gives the meaning of the Liber Studiorum, and of those now exhibited Swiss drawings, with the introductory passages (which I am particularly desirous should be re-read at this time) and their sequel in the close of the chapter; showing as they do, that the truths I have been endeavouring to teach during these last seven years in "Fors Clavigera" were as clearly established in my mind, and as strongly expressed, in the close of my first work, as they will be, with God's help, in whatever He appoints to be my last.

> "Looking broadly, not at the destiny of England, nor of any country in particular, but of the world, this is certain—that men exclusively occupied either in spiritual reverie, mechanical destruction, or mechanical productiveness, fall below the proper standard of their race, and enter into a lower form of being; and that the true perfection of the race, and, therefore, its power and happiness, are only to be attained by a life which is neither speculative

[1] [See "On the Old Road," vol. i. § 224.]

nor productive;[1]—that is to say—but essentially contemplative and protective which, (A), does not lose itself in the monk's vision or hope, but delights in seeing present and real things as they truly are; which (B) does not mortify itself for the sake of obtaining powers of destruction, but seeks the more easily attainable powers of affection, observance, and protection; which (C) finally, does not mortify itself with a view to productive accumulation, but delights itself in peace, with its appointed portion. So that the things to be desired for a man in a healthy state, are that he should not see dreams but realities, that he should not destroy life, but save it, and that he should be not rich, but content."

"Towards which last state of contentment I do not see the world is at present approximating. There are, indeed, two forms of discontent: one laborious, the other indolent and complaining. We respect the man of laborious desire, but let us not suppose that his restlessness is peace, or his ambition meekness. It is because of the special connection of meekness with contentment that it is promised that the meek shall 'inherit the earth.' Neither covetous men nor the Grave can *inherit*[2] anything,[3] they can but consume. Only contentment can possess.

"The most helpful and sacred work, therefore, which can at present be done for humanity, is to teach people (chiefly by example as all best teaching must be done) not how 'to better themselves,' but how 'to satisfy themselves.' It is the curse of every evil nation and evil creature to eat, and not be satisfied. The words of blessing are, that they shall eat and be satisfied. And as there is only one kind of water which quenches all thirst, so there is only one kind of bread which satisfies all hunger, the bread of justice or righteousness: which, hungering after, men shall always be filled, that being the bread of Heaven, but hungering after the bread, or wages, of unrighteousness, shall not be filled, that being the bread of Sodom.

[1] "Mechanically" always to be understood; the "produce" of the earth for daily bread, being always gleaned and stored to its last grain.

[2] These italics and those henceforward found, are put in this reprint to mark what I now wish especially to be noticed. I would not use them in my first text, which I intended to be read as a whole, with equal attention. But the then supplementary notes are now of so much more importance to the general public than the text, that I print them in the same type.

[3] There are three things that are never satisfied, yea, four things say not It is enough: the grave and the barren womb, the earth that is not filled with water, and the fire that saith not It is enough.

And in order to teach men how to be satisfied, it is necessary fully to understand the art and joy of humble life—this at present of all arts or sciences being the one most needing study. Humble life,—that is to say, proposing to itself no future exaltation, but only a sweet continuance; not excluding the idea of foresight, but wholly of fore-sorrow, and taking no troublous thoughts for coming days: so, also, not excluding the idea of providence, or provision,[1] but wholly of accumulation;—the life of domestic affection and domestic peace, full of sensitiveness to all elements of costless and kind pleasure; therefore, chiefly to the loveliness of the natural world.

"What length and severity of labour may be ultimately found necessary for the procuring of the due comforts of life, I do not know; neither what degree of refinement it is possible to unite with the so-called servile occupations of life: but this I know, that the right economy of labour will, as it is understood, assign to each man as much as will be healthy for him, and no more; and that no refinements are desirable which cannot be connected with toil.

"I say, first, that due economy of labour will assign to each man the share which is right. Let no technical labour be wasted on things useless or unpleasurable; and let all physical exertion, as far as possible, be utilized, and it will be found no man need even work more than is good for him.

"I cannot repeat too often (for it seems almost impossible to arouse the public mind in the least to a sense of the fact) that the root of all benevolent and helpful action towards the lower classes consists in the wise direction of purchase; that is to say, in spending money, as far as possible only for products of healthful and natural labour. All work with fire is more or less harmful and degrading; so also mine, or machine labour. They at present develop more intelligence than rural labour, but this is only because no education, properly so called, being given to the lower classes, those occupations are best for them which compel them to attain some accurate knowledge, discipline them in presence of mind, and bring them within spheres in which they may raise themselves to positions of command. Properly taught, a ploughman ought to be more intelligent, as well as more healthy, than a miner.

[1] A bad word being only "foresight" again in Latin, but we have no other good English word for the sense into which it has warped.

"*Every nation which desires to ennoble itself should endeavour to maintain as large a number of persons as possible by rural and maritime labour (including fishing). I cannot in this place enter into consideration of the relative advantages of different channels of industry. Any one who sincerely desires to act upon such knowledge will find no difficulty in obtaining it. I have also several series of experiments and inquiries to undertake before I shall be able to speak with security on certain points connected with education; but I have no doubt that every child in a civilized country should be taught the first principles of natural history, physiology, and medicine; also to sing perfectly, so far as it has capacity, and to draw any definite form accurately, to any scale.*

"These things it should be taught by requiring its attendance at school not more than three hours a day, and less if possible (the best part of children's education being in helping their parents and families). The other elements of its instruction ought to have respect to the trade by which it is to live.

"Modern systems of improvement are too apt to confuse the recreation of the workman with his education. He should be educated for his work before he is allowed to undertake it; and refreshed and relieved while he practises it.

"Every effort should be made to induce the adoption of a national costume. Cleanliness and neatness in dress ought always to be rewarded by some gratification of personal pride; and it is the peculiar virtue of a national costume that it fosters and gratifies the wish to look well, without inducing the desire to look better than one's neighbour—or the hope, peculiarly English, of being mistaken for a person in a higher position of life. A costume may indeed become coquettish, but rarely indecent or vulgar; and though a French bonne or Swiss farm-girl may dress so as sufficiently to mortify her equals, neither of them ever desires or expects to be mistaken for her mistress.

"I believe an immense gain in the bodily health and happiness of the upper classes would follow on their steadily endeavouring, however clumsily, to make the physical exertion they now necessarily take in amusements, definitely serviceable. It would be far better, for instance, that a gentleman should mow his own fields, than ride over other people's.

"Again, respecting degrees of possible refinement, I cannot yet speak positively, because no effort has yet been made to teach refined habits to persons of simple life.

"The idea of such refinement has been made to appear absurd, partly, by the foolish ambition of vulgar persons in low life, but more by the worse than foolish assumption, acted on so often by modern advocates of improvement, that education means teaching Latin, or algebra, or music, or drawing, instead of developing or 'drawing out' the human soul.

"It may not be the least necessary that a peasant should know algebra, or Greek, or drawing. But it may, perhaps, be both possible and expedient that he should be able to arrange his thoughts clearly, to speak his own language intelligibly, to discern between right and wrong, to govern his passions, and to receive such pleasures of ear or sight as his life may render accessible to him. I would not have him taught the science of music; but most assuredly I would have him taught to sing. I would not teach him the science of drawing; but certainly I would teach him to see; without learning a single term of botany, he should know accurately the habits and uses of every leaf and flower in his fields; and unencumbered by any theories of moral or political philosophy, he should help his neighbour, and disdain a bribe.

"Many most valuable conclusions respecting the degree of nobleness and refinement which may be attained in servile or in rural life may be arrived at by a careful study of the noble writings of Blitzius (Jeremias Gotthelf), which contain a record of Swiss character, not less valuable in its fine truth than that which Scott has left of the Scottish. I know no ideal characters of women, whatever their station, more majestic than that of Freneli (in 'Ulric le Valet de Ferme' and 'Ulric le Fermier'); or of Elise, in the 'Tour de Jacob'; nor any more exquisitely tender and refined than that of Aenneli in the 'Fromagerie,' and Aenneli in the 'Miroir des Paysans.' This last book should be read carefully by all persons interested in social questions. It is sufficiently dull as a tale, but is characterized throughout by a restrained tragic power of the highest order; and it would be worth reading, were it only for the story of Aenneli, and for the last half-page of its close.

"How far this simple and useful pride, this delicate innocence, might be adorned, or how far destroyed, by higher intellectual education in letters or the arts, cannot be known without other experience than the charity of men has hitherto enabled us to acquire.

"All effort in social improvement is paralyzed, because no one has been bold or clear-sighted enough to put and press

home this radical question: 'What is indeed the noblest tone and reach of life for men; and how can the possibility of it be extended to the greatest numbers?' It is answered broadly and rashly, that wealth is good; that knowledge is good; that art is good; that luxury is good. Whereas none of them are good in the abstract, but good only if rightly received. Nor have any steps whatever been yet securely taken,—nor, otherwise than in the resultless rhapsody of moralists,—to ascertain what luxuries and what learning it is either kind to bestow or wise to desire. This, however, at least we know, shown clearly by the history of all time, that the arts and sciences, ministering to the pride of nations, have invariably hastened their ruin; and this, also, without venturing to say that I know, I nevertheless firmly believe, that the same arts and sciences will tend as distinctly to exalt the strength and quicken the soul of every nation which employs them to increase the comfort of lowly life, and grace with happy intelligence the unambitious courses of honourable toil.

"Thus far, then, of the Rose. Last, of the Worm.

"I said that Turner painted the labour of men, their sorrow, and their death. This he did nearly in the same tones of mind which prompted Byron's poem of 'Childe Harold,' and the loveliest result of his art, in the central period of it, was an effort to express on a single canvas the meaning of that poem. It may be now seen, by strange coincidence, associated with two others,—Caligula's Bridge, and the Apollo and Sibyl; the one illustrative of the vanity of human labour, the other of the vanity of human life. The Cumæan Sibyl, Deiphobe, was, in her youth, beloved by Apollo; who, promising to grant her whatever she would ask, she took up a handful of earth, and asked that she might live as many years as there were grains of dust in her hand. She obtained her petition. Apollo would have granted her perpetual youth in return for her love, but she denied him, and wasted into the long ages,—known, at last, only by her voice.

"The Hesperid Æglé from whom this chapter is named, was the daughter of Æsculapius, by one of the daughters of the Sun. She is the healing power of Evening light. She is thus spoken of, with her three companions, Hesperids in the chapter on Turner's Garden! Their names are, Æglé,—Brightness; Erytheia,—Blushing Hestia,—the (spirit of the) Hearth; Aretusa,—the Ministering. O English reader! hast thou ever heard

of these fair and true daughters of Sunset beyond the mighty sea?

"He painted these, as I said, in the same tone of mind which formed the 'Childe Harold' poem, but with different capacity: Turner's sense of beauty was perfect; deeper, therefore, far than Byron's; only that of Keats and Tennyson being comparable with it. And Turner's love of truth was as stern and patient as Dante's; so that when over these great capacities come the shadows of despair, the wreck is infinitely sterner and more sorrowful. With no sweet home for his childhood,—friendless in youth,—loveless in manhood,—and hopeless in death, Turner was what Dante might have been, without the 'bello ovile,' without Casella, without Beatrice, and without Him who gave them all and took them all away.

"I will trace this state of his mind farther, in a little while; meantime, I want you to note only the result upon his work; how, through all the remainder of his life, wherever he looked, he saw ruin.

"Ruin, and twilight. What was the distinctive effect of light which he introduced, such as no man painted before? Brightness, indeed, he gave, as we have seen, because it was true and right; but in this he only perfected what others had attempted. His own favourite light is not Æglé, but Hesperid Æglé. Fading of the last rays of sunset, faint breathing of the sorrow of night.

"And fading of sunset, note, also, on ruin. I cannot but wonder that this difference between Turner's work and previous art conception has not been more observed. None of the great early painters draw ruins, except compulsorily. The shattered buildings introduced by them are shattered artificially, like models. There is no real sense of decay; whereas Turner only momentarily dwells on anything else than ruin. Take up the Liber Studiorum, and observe how this feeling of decay and humiliation gives solemnity to all its simplest subjects; even to his view of daily labour. I have marked its tendency in examining the design of the Mill and Lock, but observe its continuance through the book. There is no exaltation in thriving city, or mart, or in happy rural toil, or harvest gathering. Only the grinding at the mill, and patient striving with hard conditions of life. Observe the two disordered and poor farmyards, cart, and ploughshare, and harrow rotting away; note the pastoral by the brook side, with its neglected stream, and haggard trees, and bridge with the broken rail, and decrepid children—fever-struck—one sitting stupidly by

the stagnant stream; the other in rags, and with an old man's hat on, and lame, leaning on a stick. Then the 'Hedging and Ditching,' with its bleak sky and blighted trees,—hacked, and bitten, and starved by the clay soil into something between trees and firewood; its meanly-faced, sickly labourers—pollard labourers, like the willow trunk they hew; and the slatternly peasant woman, with worn cloak and battered bonnet,—an English Dryad. Then the 'Watermill,' beyond the fallen steps overgrown with the thistle: itself a ruin, mud-built at first, now propped on both sides;—the planks torn from its cattle-shed; a feeb'e beam, splintered at the end, set against the dwelling-house from the ruined pier of the water-course; the old millstone—useless for many a day—half buried in slime, at the bottom of the wall; the listless children, the listless dog, and the poor gleaner bringing her single sheaf to be ground. Then the 'Peat Bog,' with its cold, dark rain, and dangerous labour. And last and chief, the mill in the valley of the Chartreuse. Another than Turner would have painted the convent; but he had no sympathy with the hope, no mercy for the indolence of the monk. He painted the mill in the valley. Precipice overhanging it, and wildness of dark forest round; blind rage and strength of mountain torrent rolled beneath it,—calm sunset above, but fading from the glen, leaving it to its roar of passionate waters and sighing of pine branches in the night.

"Such is his view of human labour. Of human pride, see what records. Morpeth tower, roofless and black; gate of old Winchelsea wall, the flock of sheep driven *round* it, not through it; and Rievaulx choir, and Kirkstall crypt; and Dunstanboro', wan above the sea, and Chepstow, with arrowy light through traceried windows; and Lindisfarne with failing-height of wasted shaft and wall; and last and sweetest, Raglan, in utter solitude, amidst the wild wood of its own pleasance; the towers rounded with ivy, and the forest roots choked with undergrowth, and the brook languid amidst lilies and sedges. Legends of grey knights and enchanted ladies keeping the woodman's children away at sunset.

"These are types of human pride. Of human love: Procris, dying by the arrow; Hesperie, by the viper's fang; and Rizpah, more than dead, beside her children.

"Such are the lessons of the Liber Studiorum. Silent always with a bitter silence, disdaining to tell his meaning, when he saw there was no ear to receive it Turner only indicated this purpose by slight words of contemptuous anger, when he heard of any one's trying to obtain

this or the other separate subject as more beautiful than the rest. 'What is the use of them,' he said, 'but together?' Turner appears never to have desired, from any one, care in favour of his separate works. The only thing he would say sometimes was, 'keep them together.' He seemed not to mind how much they were injured, if only the record of the thought were left in them, and they were kept in the series which would give the key to their meaning. I never saw him, at my father's house, look for an instant at any of his drawings: I have watched him sitting at dinner, nearly opposite one of his chief pictures,—his eyes never turned to it.

"But the want of appreciation, nevertheless, touched him sorely; chiefly the not understanding his meaning. He tried hard one day for a quarter of an hour to make me guess what he was doing in the picture of Napoleon, before it had been exhibited, giving me hint after hint in a rough way; but I could not guess, and he would not tell me.

"The meaning of the entire book was symbolized in the frontispiece, which he engraved with his own hand: Tyre at sunset, with the Rape of Europa, indicating the symbolism of the decay of Europe by that of Tyre, its beauty passing away into terror and judgment (Europa being the mother of Minos and Rhadamanthus).

"I limit myself in this book to mere indication of the tones of his mind, illustration of them at any length being as yet impossible. It will be found on examining the series of drawings made by Turner during the later years of his life, in possession of the nation, *that they are nearly all made for the sake of some record of human power*, partly victorious, partly conquered. There is hardly a single example of landscape painted for its own abstract beauty. Power and desolation, or soft pensiveness, are the elements sought chiefly in landscape; hence the later sketches are nearly all among mountain scenery, and chiefly of fortresses, villages or bridges and roads among the wildest Alps. The pass of the St. Gothard, especially, from his earliest days, had kept possession of his mind, not as a piece of mountain scenery, but as a marvellous road; and the great drawing which I have tried to illustrate with some care in this book, the last he made of the Alps with unfailing energy, was wholly made to show the surviving of this tormented path through avalanche and storm, from the day when Lu first drew its two bridges, in the Liber Studiorum. Plate 81,[1] which is the piece of the torrent bed on the

[1] Drawing No. 66 in the Exhibition.

left, of the real size, where the stones of it appear just on the point of being swept away, and the ground we stand upon with them, completes the series of illustrations on this subject, for the present, sufficiently; and, if compared with plate 80, will be serviceable, also, in showing how various in its grasp and its delight was this strange human mind, capable of all patience and all energy, and perfect in its sympathy, whether with wrath or quietness. Though lingering always with chief affection about the St. Gothard pass, he seems to have gleaned the whole of Switzerland for every record he could find of grand human effort of any kind; I do not believe there is one baronial tower, one shattered arch of alpine bridge, one gleaming tower of decayed village or deserted monastery, which he has not drawn; in many cases, round and round, again and again, on every side. Now that I have done this work, I purpose, if life and strength are spared to me, to trace him through these last journeys, and take such record of his best beloved places as may fully interpret the designs he left.

"I need not trace the dark clue farther, the reader may follow it unbroken through all his work and life, this thread of Atropos. I have not followed out, as I ought to have done, had the task been less painful, my assertion that Turner had to paint not only the labour and the sorrows of men, but their death. There is no form of violent death which he has not painted. Pre-eminent in many things, he is pre-eminent, also, bitterly, in this. Dürer and Holbein drew the skeleton in its questioning; but Turner, like Salvator, as under some strange fascination or captivity, drew it at its work. Flood, and fire, and wreck, and battle, and pestilence; and solitary death, more fearful still. The noblest of all the plates of the Liber Studiorum, except the Via Mala, is one,[1] engraved with his own hand, of a single sailor, yet living, dashed in the night against a granite coast,—his body and outstretched hands just seen in the trough of a mountain-wave, between it and the overhanging wall of rock, hollow, polished, and pale with dreadful cloud and grasping foam.

"And remember, also, that the very sign in heaven itself, which, truly understood, is the type of love, was to Turner the type of death. The scarlet of the clouds was his symbol of destruction. In his mind it was the

[1] No. 72 in the Exhibition.

colour of blood. So he used it in the Fall of Carthage. Note his own written words—

> 'While o'er the western wave the ensanguined sun,
> In gathering huge a stormy signal spread,
> And set portentous.'

"So he used it in the Slaver, in the Ulysses, in the Napoleon, in the Goldau;[1] again and again in slighter hints and momentary dreams, of which one of the saddest and most tender is a little sketch of dawn, made in his last years. It is a small space of level sea-shore; beyond it a fair, soft light in the east; the last storm-clouds melting away, oblique into the morning air; some little vessel — a collier, probably — has gone down in the night, all hands lost; a single dog has come ashore. Utterly exhausted, its limbs failing under it, and sinking into the sand, it stands howling and shivering. The dawn-clouds have the first scarlet upon them, a feeble tinge only, reflected with the same feeble blood-stain on the sand.

"The morning light is used with a loftier significance in a drawing made as a companion to the Goldau, engraved in the fourth volume. The Lake of Zug,[2] which ripples beneath the sunset in the Goldau, is lulled in the level azure of early cloud; and the spire of Aart, which is there a dark point at the edge of the golden lake, is, in the opening light, seen pale against purple mountains. The sketches for these two subjects were, I doubt not, made from the actual effects of a stormy evening, and the next following daybreak; but both with earnest meaning. The crimson sunset lights the valley of rock tombs, cast upon it by the fallen Rossberg; but the sunrise gilds with its level rays the two peaks which protect the village that gives name to Switzerland; and the orb itself breaks first through the darkness on the very point of the pass to the high Lake of Egeri, where the liberties of the cantons were won by the battle-charge of Morgarten.

"I will only point, in conclusion, to the intensity with which his imagination dwelt always on the three great cities of Carthage, Rome, and Venice,—Carthage in connection especially with the thoughts and study which led to the painting of the Hesperides' Garden, showing the death which attends the vain pursuit of wealth; Rome,

[1] No. 65 in the Exhibition.
[2] Drawing No. 64 in the Exhibition.

showing the vain pursuit of power. Venice, the death which attends the vain pursuit of beauty.

"How strangely significative, thus understood, those last Venetian dreams of his become, themselves so beautiful and so frail; wrecks of all that they were once—'twilights of twilight!'

"Vain beauty; yet not all in vain. Unlike in birth, how like in their labour, and their power over the future, these masters of England and Venice—Turner and Giorgione. But ten years ago, I saw the last traces of the greatest works of Giorgione yet glowing, like a scarlet cloud, on the Fondaco de' Tedeschi. And though that scarlet cloud (sanguigna e fiammeggiante, per cui le pitture cominciarona con dolce violenza a rapire il cuore delle genti) may, indeed, melt away into paleness of night, and Venice herself waste from her islands as a wreath of wind-driven foam fades from their weedy beach;—that which she won of faithful light and truth shall never pass away. Deiphobe of the sea,—the Sun God measures her immortality to her by its sand. Flushed above the Avernus of the Adrian lake, her spirit is still seen holding the golden bough; from the lips of the Sea Sibyl men shall learn for ages yet to come what is most noble and most fair; and, far away, as the whisper in the coils of the shell, withdrawn through the deep hearts of nations, shall sound for ever the enchanted voice of Venice."

Thus far the last chapter but one of "Modern Painters." It was written early in 1860; the entire volume being sent out to me in June to St. Martin's, where I was then resting, chiefly for the sake of the gentians, lilies, and wild roses of the Aiguille de Varens (see first chapter of "Proserpina"). I went up thence to Chamouni, and there wrote "Unto this Last," reading it, as it was finished, to the friend staying at the Old Union Inn with me, Mr. Stillman.[1]

And so my St. George's work began, and Turner's birthday took another significance to me; and his "Venice" also. I call it *his* "Venice," for she was the joy of his heart, no less than his great teacher. The Alps brought him always sadness, but Venice delight. (He died, happily,

[1] [The late W. J. Stillman, the well-known correspondent of the *Times*. He has left some record of this summer spent with Mr. Ruskin in sketching in his Autobiography: see also an article by him in the *Century Magazine*, Jan. 1888.]

before he saw what modern Venetians and English would make of her.)

It is a woful fault in this collection of mine, considered as illustrative of his life, that there are no Venetian sketches in it. I gave all I had to Cambridge and Oxford, not generously, but because to think of Venice now is mere misery to me. The sorrow of my work there, last year, was in great part the beginning of the illness which in its culmination has been the cause of too much anxiety to my friends, as of their not easily to be acknowledged kindness.

The best representation, therefore, that I can here give them of Turner's Venetian work is (11. R.) the beautiful engraving by Mr. Miller of his picture of the

11. R. (*a*). GRAND CANAL,

A picture which was itself a challenge to Canaletto, being nothing else than Turner's adaptation of the great Louvre picture of the "Church of the Salute," taken with entirely false and absurd perspective by Canaletto from its own steps. Turner changed the point of sight to the middle of the canal, corrected the perspective—showing that even at this greater distance the Dome could not possibly be represented on a vertical plane; and then threw his whole strength into the boats and water, which Canaletto could not paint at all.

There is no better representation of Turner's work by line engraving; the sky especially is exquisite, and was, when Mr. Miller left it, nearly a fac-simile of Turner's. The publisher of the plate, thinking he knew better than either Turner or Mr. Miller what a sky should be, had it all burnished down to make it "soft" and popular. This proof, though early, is yet only an intermediate state between the first perfect one and the final inanity. I have never seen but one proof of the plate in its original beauty.

11. R. (*b*). The best fac-simile of Turner's work in skies, laid often with the palette-knife and then broken or gradated with the brush, is this plate, executed by Mr. Armytage with consummate skill and patience, from the upper cluster of white clouds in the "Cemetery at

Murano," lent me by its then possessor, Mr. Bicknell, of Herne Hill; my always kind neighbour. It was the most perfect of all the late Venices.

I have noticed elsewhere that Turner's later Venices, when introducing much architecture, were often spoiled by his leaving the buildings too white.[1] This was a morbid result of his feeling that he never could get them bright enough in their relation to the blue or green of the sea, and black of the gondolas.

12. R. THE DUCAL PALACE.

My own study, made in 1874, of the colour of the Ducal Palace in morning sunlight, comes as near, I believe, to the actual facts of the relation between dark and light in the *architecture alone*, as attentive care can reach; and it is wholly impossible to get the drawing of the finer details, unless in this delicate and literally true tone, for all the local darks, such as those of the nearer prison-pillars in this sketch, lose their relative power if the lights are put in deeper tone. But the moment sky is added to such a study as this, all its detail becomes ghostly and useless; the eye then requires the relation between the nearer buildings and the light at the horizon, or between their shadows and the light of the blue above; and all one's delicate work is lost.

But, besides, Turner had been grievously injured by his education in the principles of Eighteenth-century Classicism, and never had drawn Gothic architecture since his youth; hence while the detail of the Salute porch is given with perfect intelligence, he does not represent the Gothic palaces on the left with the least accuracy. To represent them with completion would have been impossible, unless he had taken a year to the picture instead of a fortnight, which was, I doubt not, all he gave to it.

13. R. CASA CONTARINI FASAN (Oxford[2]). [Reference Series, No. 65.]

A sketch of my own in 1841, shows the main detail

[1] [See note on No. 62 in the National Gallery water-colours, p. [illegible] of this volume.]

[2] Whenever the word "Oxford" is appended, it signifies that the extract has been given by me to the University schools at Oxford.

of a little piece in this group of houses in some completeness; but it would take a month to draw even this small group rightly; and it is totally beyond any man's power, unless on terms of work like Albert Dürer's, to express adequately the mere "contents" of architectural beauty in any general view on the Grand Canal.

14. R. VIEW FROM THE FISH MARKET TO THE CA' FOSCARI. (1872.) (Oxford.)[1]

15. R. VIEW FROM CA' BERNARDO TO CA' GRIMANI. (1876.) (Oxford.)[1]

16. R. VIEW OF THE UPPER REACH OF THE GRAND CANAL, looking north and,—(given up in despair). (Oxford.) [Reference Series, No. 66.][2]

17. R., 18. R., and 19. R.,

Various beginnings on distant views of the city, may serve to give the reader some idea of the mere *quantity* which must be put into any faithful view of Venice.

And here I will venture to say a few words respecting the labour I have had to go through in order to make sure of my facts, in any statements I have made respecting either Architecture or Painting.

No judgment of art is possible to any person who does not love it, and only great and good art can be truly loved; nor that, without time and the most devoted attention.

Foolish and ambitious persons think they can form their judgment by seeing much art of all kinds. They see all the pictures in Italy;—all the architecture in the world—and merely make themselves as incapable of judgment as a worn-out Dictionary.

But from my youth, I was protected against this fatal error by intense love for particular places; returning to them again and again, until I had exhausted what was exhaustible (and therefore bad) and thoroughly fastened on the inexhaustible good. To have well studied one

[1] [14 R. and 15 R. are not now in the Ruskin Drawing School at Oxford.

[2] [An autotype of this drawing is plate vii. in the quarto edition of E. T. Cook's "Studies in Ruskin."]

picture by Tintoret, one by Luini, one by Angelico, and a couple of Turner's drawings, will teach a man more than to have catalogued all the galleries of Europe; while to have drawn with attention a porch of Amiens, an arch at Verona, and a vault at Venice, will teach him more of architecture than to have made plans and sections of every big heap of brick or stone between St. Paul's and the Pyramids. Farther, it is absolutely necessary that fine architecture should be drawn separately both in colour and in light and shade;—with occasional efforts to combine the two, but always with utmost possible delicacy;—the best work depending always on the subtlest lines. For instance in

20. R. STUDIES OF INLAID MARBLE WORK AT LUCCA.

The sketch on the left is the spring of two arches of an early thirteenth-century palace. The refinement of the little rose-moulding in the inlaid brickwork (compare rose-moulding in 58 R., porch of Amiens) and of the gradated spaces of radiation in the stones and curves of the Saracenic arch, require as much care in delineation as the petals of a living flower; the border of the shield above (porphyry and black marble, inlaid in white), was too fine to be drawn at all, in the time I had; and the curves of the hair and veil-border in the bas-relief below (from Santa Maria della Spina at Pisa) are as subtle as is an Etruscan statue. Now these qualities of a building can only be known by drawing it; and it has become time for me now seriously to represent to my friends who suppose over-work to have been the cause of my recent illness, that it is not the work, but the sorrowful interruptions of it, that overthrow me;—and that they will now do me more grace by leaving me in quiet, to use in some consummation of purpose the materials collected during these last forty years, than by the most affectionate solicitude which requires me to answer letters, and divert my mind from the things it has hold of. With me, it is not grasping a thing, but letting it go, that does my brains mischief, and above all, I find it needful that henceforward I should decline endeavours to teach or advise, except through my books. The sense of responsibility involved in giving personal advice, and the time required to give it rightly, are entirely

incompatible with any possibility for me of prolonged future work and life.

But having been compelled to speak thus much concerning myself, I think it may be well, in relation to the principal work I have now in hand, the founding of a school of drawing in Oxford, to show concisely the methods of work I have tried in vain, or used, with more or less advantage, from the time when I first began to care for colours and lines, up to the date when I painted the study of Amiens,—at which time I had made myself, so far as I can judge, up to a sufficient point, master both of the theory and practice of my business.

I began to learn drawing by carefully copying the maps in a small quarto Atlas, of excellent old-fashioned type, the mountains well marked (but not blackened all over like those in the modern Geological Survey), the names clear, not crowded—above all, not run across each other, nor to be gleaned, a letter at a time, when one can pick them up.

21. R. MAP OF FRANCE, and,

22. R. MAP OF AFRICA,

Are examples of many done by the time I was ten years old. These maps were a great delight to me; the colouring round the edges being a reward for all the tediousness of the printed names; the painting, an excellent discipline of hand and eye; and the lines drawn for the mountains and sea a most wholesome imitation of steady engraver's work. And it will be found that in the forthcoming number of Fésole,[1] I place map-making first among the elementary exercises which include subsequent colour; with certain geographical modifications in their construction, of which I may say in forestalment now, that every chief exercise map is to be a square of ten, fifteen, or thirty degrees —European countries mostly coming in squares of ten degrees, India and Arabia in squares of thirty—and the degree is to be divided always into sixty (so-called) miles, of which great measure of longitude and latitude I hope my young students will form a sure practical estimate by often walking it.

[1] [Now chapter ix. of "The Laws of Fésole."]

23. R. (*a*). Copies in pen and ink (common, both, not crow-quill nor Indian), from Cruikshank's vignettes to Grimm's German stories. Done to amuse myself. About the date of the map of France.[1] They show curious accuracy of eye, and self-confidence, not having the slightest fear of being unable to carry out my full complement of subjects without making a mess. I place two proofs of the etchings themselves by them for comparison. I could not have had better teachers of line work.

23. R. (*b*). CRUIKSHANK'S ETCHINGS.

Nothing in modern line work approaches these in pure, straightforward, unaffected rightness of method, utterly disclaiming all accident, burr, scrawl, or tricks of biting.[2]

23. R. (*c*). OLD-FASHIONED ENGRAVING.

From drawing by Richard Gastineau of the Old Water-colour [Society]; and beneath it

My first attempt at "composition from Nature," Mr. Gastineau's sky with my own "Dover Castle!" the latter done out of my head! All dark side and no shadow.

This was literally my first attempt at picture-making, at twelve years old. Infinitely stupid, but showing steady power and will to work.

23. R. (*d*). BATTLE ABBEY. (Same date.)

My first study of Architecture from Nature, after much examination of what engravers call "texture."

23. R. (*e*). ETON.

Some feeling began to show itself in the ignorant work, when I was between thirteen and fourteen.

[1] [See "Præterita," vol. i. ch. iv. :—"I went on amusing myself—partly in writing English doggerel, partly in map drawing, or copying Cruikshank's illustrations to Grimm, which I did with great, and to most people now incredible, exactness, a sheet of them being, by good hap, well preserved, done when I was between ten and eleven. But I never saw any boy's work in my life showing so little original faculty, or grasp by memory."]

[2] [Cruikshank's etchings for Grimm are among the "Things to be Studied" recommended in "The Elements of Drawing." See iii. §§ 91, 239, 257 of that book.]

23. R. (*f*). CHURCH AT DIJON. (Foundation poetically omitted !)

Example of architectural sketching on my first continental journey, when I was fourteen.

Always supremely stupid, but no shirking of work, till got near the bottom ; of the sorrowful absence of figures will explain the reason presently.

23. R. (*g*). A day's sketching, finished out of my head; between Arona and Domo d'Ossola on the same journey. Interesting to me now, in their proper economy of paper, their weak enthusiasm, and the fastening so early on the "rock at Arona," afterwards drawn for "Modern Painters." [1]

23. R. (*h*). HÔTEL DE VILLE, BRUSSELS. (Oxford.) [2]

Copy from Prout's wonderful drawing, in his sketches in Flanders and Germany. Made at home (Herne Hill), with other such, to "illustrate" my diary of that first Continental Travel.[3] Most wholesome discipline;—the grey wash being now introduced when the pencil shade was impossible, but not carelessly or licentiously.

And better things should have come of such practice, but I got over-praised for the mechanical industry, and led away besides into other work, not fit for me. Had I been permitted at this time to put my whole strength into drawing and geology, my life, so far as I can judge, would have been an entirely harmonious and serviceable one. But I was too foolish and sapless myself to persist in the healthy bent ; and my friends mistook me for a "genius," and were minded to make me a poet—or a Bishop, or a member of Parliament. Had I done heartily and honestly what *they* wished, it had also been well. But I sulked, or idled, between their way and my own, and went all to pieces, just in the years when I ought to have been nailing myself well together. And the drawing especially came nearly to nothing : farther on in the series will be found an example of it when I was sixteen :—the Oxford

[1] [Plate 41 in vol. iv.]
[2] [Not now at Oxford.]
[3] [See "Præterita," vol. i. ch. iv.]

vacation sketches, made two years later, among the Yorkshire and Scottish Abbeys, contain some details which are even now of interest in illustrating the Turner outlines of the same subjects. I put them all together, under the head of 24. R., distinguishing them by letters only.

24. R. (*a*). PETERBOROUGH (1837).

24. R. (*b*). LICHFIELD (1837).

Both these are accurate in the angles of the pinnacles and spires; and express at least wholesome enjoyment in the richness of decorated English Gothic.

24. R. (*c*). BOLTON (1837).

24. R. (*d*). NEWARK (1838).

The year's progress is very clearly manifest; some sense of light and shade now coming into the line work, and the masonry markings very good.

24. R. (*e*). ROSLYN. Entrance porch (1838).

Trying to be very fine, and failing, of course; but the shadows creditably even for point work.

24. R. (*f*). ROSLYN. Interior—The Prentice Pillar—(1838).

Very much out of drawing, but I imagine the roof itself may have been warped a little. It is a rude provincial building, and has had many a rough wind to stand since those that sang the dirge for Rosabelle.[1]

24. R. (*g*). EDINBURGH. Lady Glenorchy's Chapel, looking to the Old Town and the Craigs (1838).

24. R. (*h*). STIRLING (1838).

24. R. (*i*). STIRLING (1838).

It might easily be thought that I was partly imitating Turner's sketches in the foregoing series. But I never saw

[1] ["The Lay of the Last Minstrel," Canto VI.]

a Turner sketch till 1842 : and what correspondence there is in manner, results from what really was common to us both,—intense love of form, as the basis of all subject. I have never been able in the least to make either artists, or *a fortiori* the public, understand this in Turner[1] :—and the engraving from him only increased the difficulty, for they continually gave reduced representations of his work, in which the drawing was necessarily missed. For instant example, look at the narrow dark side of the church tower in this Splugen drawing with a magnifying glass. You will find the flanking pilasters of the Lombardic tower indicated all the way down, with a subtlety of drawing which explains at once its age and its style. But suppose the whole drawing reduced to the size of an octavo page, or less; and where would these markings be? The wonderful facsimile by Mr. Ward of one of Turner's average sketches in his central time (32. R.), will show still better what I mean :—at present I pursue the course of my own—at this time very slow and broken progress.

The exhibition of David Roberts' Syrian sketches[2] put me into a phase of grey washed work with lights of lemon yellow, which lasted till the winter of 1841 ; enabling me from the clear and simple system of it to get some useful sketches in Italy in the winter of that year.

24. R. (*k*). MARKET PLACE AT VERONA (Oxford) [Reference Series, No. 62], and 13. R., already given, are examples of satisfactory memoranda made at this time, and finally,

24. R. (*l*). CALAIS TOWN-HALL, BELFRY, AND LIGHT-HOUSE (1842),

Shows the point I had got to when the first volume of "Modern Painters" was taken in hand ; a creditable knowledge, namely, of what drawing and chiaroscuro meant; and a resolute determination to have ever so small a bit of my work right, rather than any quantity wrong.

Serious botanical work began that same year in the

[1] [*Cf.* above, p. 91.]

[2] [Mr. Ruskin explains more fully what he owed to Roberts in "Præterita," vol. ii., at the beginning of ch. ii.]

Valley of Chamouni, and a few careful studies of grass blades and Alpine-rose bells ended my Proutism and my trust in drawing things out of my head, for ever.

But the power of *delineation* natural to me only became more accurate, and I carried on at the same time separate outline and chiaroscuro studies, which few persons, I believe, would imagine were by the same hand;—and still less, that they were done contemporaneously.

25. R. (*a*). OUTLINE FROM THE FRESCO OF THE SACRIFICE OF JOB, in the Campo Santo of Pisa; and,

25. R. (*b*). STUDY OUTSIDE THE SOUTH GATE OF FLORENCE,

Done within ten days of each other, show these two directions of study with definiteness—and, had I but been able to keep myself clear of literature, and gone on doing what I then saw my way to,—well, perhaps I should have died of fever in an old cloister—or of sorrow for the loss of one before now:—and must make the best of what I am, crazy or *compos mentis*, as it may be.

But from this time forward, my drawing was all done that I might learn the qualities of things, and my sketches were left miserably unfinished, not in idleness,—but because I had to learn something else. The Venetian ones, for instance (14. R., &c.), ought all to have been full of boats. But to draw a Venetian boat! (whether the "Sun of Venice" is going to sea, or occupying its place in a solar system, or fixed stellar-system, in the Canal) is to begin another picture, and if of a market boat, generally with an elaborate fruit-piece on her deck besides—*e.g.*

26. R. (*a*).

Upper subject, melons; lower, mats and fish-baskets. Notes of colour merely (1845), to be corrected always by notes of curvature, such as

26. R. (*b*).

More hurried than the two last, but attending to quite other matters,—the angles of mast and rudder, and infinitely subtle curve of oar. If once one got into boat

study, in fact, it was all over with the architecture; and Turner loving the sea and ships of Venice more than her buildings—and wisely (for she, like Athens, had true wall and weapon, both, of wood) could not get time to draw his palaces. But he is the only painter who ever drew a gondola, or a sail, of Venice, with their *motion* in them.

It is curious (and what our modern school of gymnastic tourists will think of it I know not), that among the Alps he shunned the upper snows, as at Venice the bright palace-walls; and drew only the great troubled and surging sea of the pastoral rocky mountains. But he felt always that every power of art was vain among the upper snows. He might as well have set himself to paint opals, or rubies. The Alps are meant to be seen, as the stars and lightnings are, not painted. All proper subjects for a painter are easily paintable; *if* only you can paint! Carpaccio and Sir Joshua can paint a lovely lady's cheek with no expense in strange colours; but none can paint the Snows of the Rosa at dawn.

But, besides, even the lower Swiss hills were a good deal more than his match, and that he well knew. Elsewhere, I have noticed his prudence in "counting their pines,"[1] or at least estimating their uncountableness! I did not understand his warning, and went insanely at them at first, thinking to give some notion of them by sheer labour.

27. R. PASS OF THE CENIS, above St. Michel (1854 or 1856), was one trial of the matter. (Oxford) [Educational Series, No. 275.[2]]

The place itself, a glorious piece of Alpine wilderness, radiant with cascades and flowers among the forest glades—the modern traveller passes beneath it after some eighteen hours' night and morning travel, in wearied looking out for the custom-house at Modane, and derives much benefit, doubtless, from the dews of morning on those wild-wood glens. But one couldn't draw them with pen

[1] See "Mornings in Florence," the Strait Gate, p. 141.

[2] [An autotype of this drawing is plate ii. in E. T. Cook's "Studies in Ruskin," large paper edition.]

and sepia, I found; nor even with one's best pains in softer grey.

28. R. A PIECE OF THE MOUNTAIN-SIDE OF CHAMOUNI; and,

29. R. CLIFF OF THE BAY OF URI,

Are examples of the best I could do, but still useless to express the pine beauty; this last, however, is of some value as a study of what one used to see in the old boating days, when one could dabble about like a wild duck at the lake shores. These cliffs are passed by the beatified and steam-borne modern tourist, about half a mile off, the whole range in some three minutes, and long before he has got his trunks seen after, and that important one found which he thought he had left at Fluelen.

I have endeavoured partly to describe the Bay of Uri, seen from this spot, in the chapter on the Pine in the last volume of "Modern Painters" [pt. vi. ch. ix. sec. 16]. What recent Historical associations are connected with the range of rocks themselves, the reader may see in the following passages,—alas! not fabulous these (whatever modern sagacity may have made of the legend of Tell and of Grutli). (29. R. (*b*) is a rapid note of the field of Grutli, seen under the Rothstok.)

> "In the month of July the French commissioners and general ordered that the people should assemble in every canton in order to take the oath to the new constitution of the Helvetic republic one and indivisible, which had been proclaimed at Aarau. The small mountain cantons refused: they had sent deputies to Aarau, and had submitted to the new constitution by force, after the capitulation of Schwyz, but they would not perjure themselves by swearing perpetual fidelity to an institution which they disliked. Schauenburg threatened to treat them as rebels. The forest cantons replied that 'they would willingly promise never to take up arms against the French republic, nor join its enemies. But our liberty is our only blessing, and the only thing for which we can ever be induced to grasp our arms.' Schauenburg repaired to Luzern with 15,000 men ready to invade the forest cantons. Schwyz and Uri wavered in their resolution, and the small canton of Unterwalden was

left alone in the struggle. But even in Unterwalden (which is divided into two diminutive republics) the Oberwalden, or upper one, taken by surprise by the entrance of a French column, did not oppose any resistance, *and the Nidwalden alone, or lower division of the canton, which stretches along the banks of the Waldstätten lake*, stood in arms to repel the aggressors. The whole population of Nidwalden did not much exceed 10,000, of whom about 2000 were able to bear arms. That such a district should attempt to resist the might of France appears madness: it was, however, a determination produced by a feeling of right and justice among men secluded from the rest of the world, who knew nothing of politics and its overbearing dictates. They had not injured any one, why should others come to injure them? On the 9th September 1798 the attack took place. Schauenburg had sent a column round by the Obwalden to attack the Nidwalders in the rear, while he embarked with another division at Luzern, and landed at Stanzstadt. The dispatch of Schauenburg, written on the evening of that day, furnishes a pithy account of the catastrophe. 'After a combat which has lasted from five of the morning till now, we have taken possession of the district of Stanz. I grieve at the consequences of so severe a conflict: it has cost much bloodshed. But they were rebels, whom we must subdue.' And the following day, 10th September, he wrote again: 'I could succeed only by sending a column round by the Oberwald, while I attacked them at the same time by the lake. At six in the evening we were masters of this unhappy country, which has been pillaged. The fury of the soldiers could not be restrained; all that bore arms, including priests, and unfortunately many women also, were put to the sword. Our enemies fought desperately; it was the warmest engagement I ever was in. We have had about 350 wounded; we have lost several officers; but victory has remained with the *republicans*. All Unterwalden is now subdued.' The unfortunate Nidwalders who perished on that day were reckoned at 1500, the rest took refuge in the recesses of the higher Alps. All the cattle were carried off by the French—the houses and cottages were set on fire—fruit trees cut down; the pretty town of Stanz was burnt, Stanzstadt and Buochs shared the same fate. That district, a few days before so peaceful and happy, now exhibited a scene of horrible desolation. In the churchyard of Stanz a chapel has been built, consecrated to the memory of 414 inhabitants of that town, including

102 women and twenty-five children, murdered on the dreadful 9th September. The priest was saying mass in the church when the French rushed in: a shot struck him dead, and fixed itself in the altar, where the mark is still seen. On the road from Stanz to Sarnen is the chapel of St. Jacob, outside of which eighteen women, armed with scythes, leaning against the walls, defended themselves against a party of French soldiers until they were all killed."

Followed, as students of Christian war may remember, by the campaigns of Massena, the Archduke Charles, and Suwarrow.

"The details of this mountain warfare among the high Alps, in which Generals Lecourbe, Soult, and Molitor among the French, and Suwarrow and Hotze among the Russians and Austrians, distinguished themselves, are full of strategic interest. But the unfortunate mountain cantons were utterly ruined by this strange immigration of numerous armies of Russians, Austrians, and French, all living at free quarters upon the inhabitants, and committing many acts of violence. At the end of that campaign, one-fourth of the population of the canton of Schwyz was depending on public charity for support. In the valley of Muotta alone between 600 and 700 persons were reduced to a state of utter destitution. In the still poorer canton of Uri the same distress prevailed, in addition to which a fire broke out at Altorf, which destroyed the greater part of that, the chief town of the canton. The canton of Unterwalden had been already devastated the year before. In the valleys of the Grisons similar scenes took place; in that of the Vorder Rhein the inhabitants rose against the French on the 1st of May 1799, killed a great many of them, and drove the rest as far as Coire. But the French soon received reinforcements, and overpowered that handful of mountaineers, upon whom they broke their vengeance, killing above 3000 of them, and setting on fire the venerable abbey of Disentis. The inhabitants of the remote valley of Tavetsch, at the foot of the great Alps, were all butchered; the women were hunted down by the soldiers; four of them, being overtaken, threw themselves into the half-frozen lake of Toma, with their infants in their arms, and were shot at in that situation. This was on the 20th of May. The spot where the bodies were buried is still pointed out by the guides.[1]

[1] Dandolo, *Lettere sulla Svizzera, Cantone du Grigioni*, Milan, 1829.

> During the winter of 1799–1800, the two hostile armies in Switzerland remained inactive; the Austrians occupying the Grisons and the banks of the lake of Constance, and the French, under Lecourbe, having their headquarters at Zurich, and being in possession of almost the whole of Switzerland."

With detail of this kind Turner saw at once it was hopeless to contend, in complete pictures. His drawing of Farnley shows what he *saw* in *one* pine;—the etching of the valley of Chamouni shows also that he had no hope of ever representing their multitudes. He did not even etch this subject himself; the pines are mere conventional zigzags. Turner left them all veiled under the mezzotint, and put his strength into the stones, upper crags, and clouds.

In the Pass of the Splugen, just presented to me, the spectator must at once understand these two great and unconditional *surrenders* of his power in the Alpine presence. Upper snows, hopeless—pines, hopeless. What is there yet left to be done? or shown?

Well, one thing had to be shown, in which the majesty of the Alps was more concerned than in their pines or snows. That they had in some sort purified such human soul as had chanced to be shed from heaven upon them and strengthened such human will as had grown up among them from the ground.

And here I must leave my Splugen Pass again for a minute or two, and go back to his earlier Alpine work.

30. R. (*a*). Is my FACSIMILE OF THE VIGNETTE OF THE DEAD HOUSE OF ST. BERNARD (now in America), for Rogers' "Italy." (Oxford) [Educational Series, No. 110.]

30. R. (*b*). A traced outline from the original vignette, with the dogs added by Landseer. (Oxford) [Reference Series, No. 150.]

30. R. (*c*). Mr. Ward's fac-simile of the vignette of the Monastery of the great St. Bernard, now in the National Gallery [No. 211].

I am very glad to be able to show these studies, in order to correct the impression which has gone abroad that the

figures in this vignette [30 R. (*a*)] were not Turner's. Some one had found fault with the dogs, and Landseer sketched his "improvement" on the margin. But Mr. Rogers had the good sense to refuse the improvement. For Landseer had forgotten—what it was not in Turner's nature to forget—that the dogs, after they had dug down to the body and run back to the convent for help, would be *tired*, and would lie down as flat and close to the snow as possible. Look at the utter exhaustion of the couchant one by Turner, and the complacent, drawing-room-rug, pose of Landseer's.

This vignette of Mr. Ward's, by the way, 30. R. (*c*), is a quite marvellous achievement in representing Turner's dashed blots of water-colour, in fac-simile, by sheer labour. In my own copy, 30 R. (*a*), the stippling by which the forms are got is visible enough, but I think few eyes would be keen enough to know this of Mr. Ward's from the real drawing. And no lessons in water-colour whatsoever, now attainable by the British public for love or money, are comparable to one of these copies of the Italy vignettes—the pupil, of course, practising from them in the way they were originally done—outlining first with extreme care, and then, with brown and grey wash, coming as near Turner's total result as he can in half an hour;—for assuredly, from twenty minutes to half an hour was all the time that Turner gave to this drawing;—

But, mind you,—the twenty minutes to half an hour, by such a master, are better in result than ten years' labour would be—only *after the ten years' labour* has been given first: and while the pupil should copy these vignettes, that he may know what entirely first-rate work in water-colour *is*, he can only obtain a similar power in the proportion attainable by his own natural genius, if he rises towards it by Turner's own path—pure pencil drawing, of which more presently; meantime I must get back to the meaning of these two St. Bernard subjects.

You see how Turner leans in both of them on the Disconsolateness—loneliness—tragic horror of the place. I don't know if he ever passed it in winter himself:—whenever I have myself passed it the delight of spring or summer has been on the mountain ridge, and bossy tufts of *Silene acaulis* or dazzling blue of *Gentiana verna* shone round the sable and silver of the lake and its snows.

But Turner saw only the *Monastery*, in his heart, if not with his bodily eyes; the fact being that,—landscape painter though he was, exclusively, and "ridiculous as Turner's figures always are," if you please,—he nevertheless did care for his landscape only for its inhabitants' sake;—living or dead. And the main emotion with him through all his life, is sympathy with the heroism and the sorrow of the living, and wonder and pity concerning the dead.

Of which passion in him this Splugen Pass, with its solitary tower on the rock, is a most notable, and in a sort conclusive expression, the chief of the four in which he "showed his hand," and, if people could read it, his heart, about the Alps, when he went back to them in his old age. Look back to the list of the four, page 359 in the Epilogue to my first notes. Three, you see, on Lake Lucerne; Dawn on the Righi; Morning on the bay of Uri; Sunset on the Righi (*Regina* Montium in old times)—and this! the one nobody would buy, at first,—too grey and colourless to please, I suppose,—being indeed the expression not of Swiss Alps, but of the Grey Kingdom, "GRISONS," where, in May time, 1424,

> "the abbot and all the lords of Upper Rhætia joined the deputies of the various valleys, and of the towns of Ilantz and Tusis, in an open field outside of the village of Trons, and there forming a circle round a gigantic maple tree, all of them standing, nobles, magistrates, deputies, and elders, swore, in the name of the holy Trinity, a perpetual alliance for the maintenance of justice, and the security of every one, without, however, infringing on the rights of any. The articles of the league which, to this day, rules that country, were then stipulated. This was called the *Grey league*, from the colour of the smocks which the deputies wore. By degrees it gave its name to the whole country, which was called Grisons, *Graubundten*, and that of Rhætia became obliterated. Such was the glorious covenant of Trons, one of the few events of its kind which can be recorded with unmixed satisfaction."[1]

And that is the meaning of the tall church tower upon

[1] The venerable maple-tree of Trons was still in existence at the close of the last century; the diet of the Grey league was held every year under its shading branches until the epoch of the French invasion, when it was cut down and burnt amidst the general devastation of the country.

the Rock of the valley, and of the fading light on the solitary Baron's tower on the far-off crag; just as in the Dudley, and Raglan (32 and 71), his mind is set on the passing away of the baronial power in England.

Not *quite* fallen yet, though; thank Heaven!—I look upon the arrest of the Manchester Thirlmere plan by the House of Lords as the most hopeful political sign of the last ten years,—showing at last some perception by the English Lords of the Land and its Water, what their power is, and their duty.[1] On their full perception of which, and an iron-hearted (not iron-*clad*, still less iron-selling) maintenance and fulfilment of both, against the commercial mob, the country's safety at this crisis utterly depends; as Carlyle told them, foreseeing it ten years ago[2]—"This is the question of questions, on which all turns,—how many of our titular aristocracy will prove real gold, when thrown into the crucible."

I must get back to my Splugen Pass;—in which, you see, this question of direct water-supply from the Rock is also considered: not less a water-supply from heaven, whether with gentle rain or condemning storm, in the Salisbury, 38 of first series, and two PÆSTUMS, 31 R. (*a*), and 31 R. (*b*) (Oxford) [Rudimentary Series, No. 171] of this series. (See note on 64 R.) But chiefly, Turner's mind was set, in this drawing, on the sympathy even of the Rocks themselves with the decline of all human power, in their own dissolution; the fragments at the foot of this strong rock being only cloven pieces of its ancient mass, fallen, and for the most part, swept away,—and the dark plain being itself only the diffused wreck of the purple mountains that rise from it, rounded like thunder-clouds.[3]

[1] [The Bill promoted by the Corporation of Manchester for supplying the city with water from Thirlmere had been temporarily checked by the action of a Committee of the House of Lords. The Examiner reported that the Standing Orders of the House had not been complied with, and the Committee refused an application to allow the Standing Orders to be dispensed with (*Times*, June 3, 1878). The arrest of the scheme for converting Thirlmere into a reservoir was only temporary. Mr. Ruskin had been closely associated with the "Thirlmere Defence Association" (see "Fors Clavigera," *passim*).]

[2] "Shooting Niagara," p. 25 of first edition, of 1867.

[3] [Eds. 9 and 10 omit the words: "For the snowy-range . . . following," in place of which was this passage:—

> And here open before me questions on which again I have been at work all my life, tacitly, for the most part, but of which

For the snowy-range in the distance, I can say little. The real contrast between rock and snow is given approximately in my sketch 32 R. (*a*), Mont Blanc from St. Martin's; but this contrast would have entirely destroyed all his power of expressing the middle distances. This following note on the deficiencies of all Turner's Alpine work, written yesterday in deprecation not merely of criticism by the Alpine Club, but by the less ambitious lovers of Switzerland, who care for her meadows more than for her glaciers, had like to have led me on into subjects of which I must keep clear for the present.

BRANTWOOD, *30th May.*

Neither snows,—nor pines,—in Turner's Switzerland! No—nor are these all that he refuses us. I have heard of other artists who avoided pines, and have known few who drew them affectionately. But there are no other trees, here on our Splugen Pass, of any kind. Not even an avalanche-torn trunk. Of wild chestnut glade among the rocks, of domestic walnut and cherry by the cottage,—nothing. The felicity of their abiding shade at its door,—the wealth of the wandering vine about its balconies,—unheeded by him; only these scratches in the shadow, scarcely intelligible, stand for the trimmed vineyard—necessary absolutely for indication of heat in the plains, and its lowest hills; see, however, foreground in photograph

32. R. (COIRE), showing how true his scratchy symbolism is.

No trees!—well, with our English prejudice, that there *are* none but in England, we might forgive him these; and the rather, considering what we are now making of our own greenwood, only a little north of Robin Hood's country.

33. R. PHOTOGRAPH of the vegetable types of modern English piety and prosperity—by Tyne-side. "His leaf

I hope yet to give some solution in Deucalion, to which work, and what may be connected with it in the Laws of Fésole, I must now wholly set myself, while yet I have some strength and time. Of neither have I enough at present to analyze this Splugen drawing further in any deliberate way; but the studies I have looked over for its illustration may as well be shown, and shall be catalogued; this note on the, &c.]

also shall not wither, and look,—whatsoever he doeth it shall prosper." But if we ask no trees of him, are our concessions ended?

Alas,—no. Switzerland without snows, and without trees, is not yet desolate enough. She must even lose her flowers.

In the left-hand lowest corner of this Splugen drawing, there is a little blue circle, and a blue spot beside it, construable into the indication of two convolvulus blossoms.

Over the pedestal on the right, in the Isola Bella (16), is thrown a tendril of the same flower.

In the great Geneva (69), a few whitish spots may stand for hemlock, or the like. In the Arona, and the Italy, no vestige of flowers—and the trees black or brown against the sky!

Had he never seen Alpine roses—nor pinks, nor gentians, nor crocuses, nor primulas? Had he never seen oleander, pomegranates, or orange? Instead of white orange blossom, he gives us black foliage, blossomless and fruitless, and a white—Bridge of Sighs! Instead of Alpine rose in morning light—only the purple of sunset on river mist, or its scarlet on clouds of storm.

Whose fault is it, I wonder,—his or ours, good British public?

It can't possibly be ours, you think. "Don't we love flowers to that degree, that we can't so much as eat our mutton, but we must mix up the smell of roses with the smell of gravy and fat? And what sums do not we spend on our hot-houses! and has not the Horticultural Society built itself beautiful arcades; and has it not always the Guards and the Rifles to play beautiful tunes in honour of Horticulture? And don't we always see the dew of May in the morning, after dancing in time all night?"

Well, if it be not our fault, is it poor Peggy's fault, who hates the smell of roses! or is it—you will think I am going crazy again, if I tell you it is—in any wise the fault of Mephistopheles and his company, who detest it more than Peggy, and have introduced the preferable perfumes of tobacco, sulphur, and gunpowder, for European delectation.[1]

The truth of the matter lies deep and long ago. For

[1] Compare the stanza of "Miss Kilmansegg," with the close of the second part of "Faust," and Palgrave's "Arabia."

this essential dislike of trees and flowers began precisely when Art was culminating, and Titian, and Veronese, and Vandyck, and Velasquez, care as little for flowers as Turner. My own impression is that the English Wars of the Roses did indeed end the power of the Rose, for *us;* that the wars of the Red and White Lilies ended the power of the Lily, for Italy;—and the death, this day, 30th May, four hundred and forty-seven years ago, of her own wildwood-flower of Domremy,—that of the Fleur-de-Lys for France. And since you have had your artists—Italian, French, and English—studious of anatomies, and putrescent substances of all kinds—but of leaves or flowers—no more.

But as for Turner—I can positively tell you, there was no possibility of his drawing flowers or trees, rightly, after he had once left Yorkshire for Rome. Michael Angelo's sprawling prophets, and Bernini's labyrinthine arcades wholly bewildered him, and dragged him into their false and fantastic world; out of which he broke at last, only in the strength of sympathy with human suffering; not again capable of understanding human simplicity and peace.

There was some indolence of age telling in the matter also, and whatever of disease or evil was in him, bodily or mental. All his failures and errors are chronicled, no less than his advanced knowledge and passion, in the Swiss drawings, and whatever the powers of this evil world had done upon him, is enough shown in the transitions from the beautiful flock of goats with their skipping kids in the Nemi, to the black and white spots which do service for goats and sheep on this dusty road. The piece of foliage on the right hand in the "ARONA" is almost the last he ever did with care, but even the conventional crumbling work of the tree stems in that drawing is infinitely beautiful. I tried to translate it into pencil in the study 34. R., hoping thus to make it publishable in photograph for my pupils; but in vain, this and other such efforts manifold; for I find the photograph refuses to translate pencil drawing, and I cannot work in chalk or sepia up to the required fineness.

And now once more—and for the last time, as the most important thing for the reader to notice—I beg him to convince himself of this quality of fineness in Turner's work. Unless his own eyes are fine indeed, he simply cannot see a Turner drawing at all; my own are already

too much injured by age and sickness to see the effect of the lines in the dark side of the tower (above-mentioned), or of the dark stippling in the distant plain; nor can I see now without a lens even the detail of the drawings I made from the year 1854 onwards, to illustrate the towns of Switzerland. I spent the summers of some half-dozen years in collecting materials for etchings of Fribourg, Lucerne, and Geneva, but had to give all up,—the modern mob's madness destroying all these towns before I could get them drawn, by the insertion of hotels and gambling-houses exactly in the places where they would kill the effect of the whole.

Look at the photograph of Coire, for instance. You can scarcely see its tall Grison tower though white against the plain; it is a mere appendage now of the hotel ("Stein-bock"—is it?—I can't quite make out the letters on the right of its balcony)—haggard yet in newness of erection; and of what avail is the glittering of the feeble snow among those upper pines, against the glare of the new lodging-house?—I can't make drawings of towns thus disfigured, any more than I could of a beautiful face with a false carnival nose: and my six years' work has gone pretty nearly for nothing.

It may amuse the reader, I hope it will also make him a little sorrowful for me, to compare my boy's drawing of the SWISS BADEN, 35. R., made when I was sixteen, with the hard effort to get it right, in 36. R.—coloured only in a quarter of it before the autumn leaves fell—then given up—cut into four—now pasted together again to show how it was meant to be;—or my boy's drawing of FRIBOURG, 37 R. (Oxford) [Educational Series, No. 114], with my pen and ink, beginning on the hill chapel in its distance, thirty years afterwards, 38. R. The old-fashioned engraving beneath, of the same place, is not without its lesson.

39. R. (*a*). SPIRE AND ANGLE WINDOW AT ZUG is an exemplary little bit of pencil study (1854 or 1856), with careful note of the foliation and bottom of the bracket of the window. It will bear a lens, though the coronet over the two shields in the front panel should have been clearer.

39. R. (*b*). Upper subject, TWISTED SPIRE, VILLAGE NEAR BRIEG (Valais), 1876; middle, TOWERS AT BADEN —1863; lower, at VERONA, 1876, show what I have finally adopted in manner of pencil drawing; and I believe my pupils will find it a satisfactory one, for rendering the essential qualities of form.

40. R. LUCERNE, is one of the outlines of general view, such as I meant to join these studies into. All little better than waste paper now. Compare 44. R. for method of outline.

41. R. FRA GIOCONDO'S BRIDGE AT VERONA, with Albert della Scala's tower at the end of it,—enlarged studies of the weeds on the nearer buttress, and the water under the nearer arch, below.

42. R. COLOUR STUDY of the other side of the same bridge (beginning only). The two together may perhaps give some idea of what bridges used to be before they were changed by modern art into brittle gridirons, with blinkers at the sides to keep you from seeing the river, unless you are dropped into it and burnt to prevent you being drowned.

43. R. NARNI, with its *two* bridges, the fragment of the Roman one, Turner's subject, seen between the tree stems on the right. The nearer, fourteenth century, carried away partly by a flood of the Nar, and repaired, but long ago, with wholesome and safe woodwork.

44. R. BRIDGE OF LAUFFENBOURG. Woodwork here original,—grand old Swiss carpentry. I got into a great mess with my rocks in this drawing; but it is a valuable one in bare detail. For the gneiss, and its curious weeds, they were hopeless, unless I had gone at them as in the next subject.

45. R. (*a*). GNEISS, with its weeds, above the stream of Glen-Finlas (Oxford) [Reference Series, No. 89].[1] Old

[1] [An autotype of this drawing is plate xiii. in E. T. Cook's "Studies in Ruskin," large paper edition.]

drawing of "Modern Painters'" time (1853), which really had a chance of being finished, but the weather broke; and the stems in the upper right-hand corner had to be rudely struck in with body colour. But all the mass of this rock is carefully studied with good method.

45. R. (*b*). WILD STRAWBERRY BLOSSOM;—*one* of the weeds of such a rock, painted as it grew. (Recent lesson for my Oxford schools) [Educational Series, No. 11.]

46. R. OLD SKETCH OF GNEISS with its weeds, in colour. (Chamouni.) I have been promising myself these last thirty years to do one bit of rock foreground completely, with its moss and lichen inlaying; but the golden brown of the moss always beat me. I may yet do it, I think, in a measure, if I can only get some peace.

47. R. GNEISS CLEAVAGES. Study at the Montanvert.

48. R. GRANITE CLEAVAGES. Aiguille Blaitière. The centre of this drawing was engraved for "Modern Painters" [vol. iv. pl. 31]; and I was led at that time into a quantity of anatomical work on mountains, of which the service, if any, is yet to come, for I don't think the public ever read the geological chapters in "Modern Painters." But now, with the three drawings before them, 58, 66, and the Splugen, they may be interested a little in seeing how important the lines of diagonal cleavage had become in Turner's mind, as the origin of the most noble precipice forms. See the parallel lines in the foreground of 58; the sloping chasm in the distance of 66; and the precipice under the church in the Splugen, with its lines carried forward by the rocks in dissolution below.

But I lost much artistic power through the necessity of making these geological studies wholly accurate, without allowing aërial or colour effect to disturb them; and indeed it was not until the year 1858 that hard work under Veronese and Titian forced me to observe the true relations between line and colour. But, to my amazement, the conclusive lessons on these matters were given me, not by Venetians, but by the three Florentines, Botticelli, Giotto, and—name despised of Artists!—Angelico.

So that I have been forced to call the lesson-book on which I am now working The Laws of Fésole. The genius of Carpaccio in Venice was a distinct one, and never formed a school. But the studies I made last year from his pictures of the life of St. Ursula, and two fragments from Assisi, will serve to show the final manner of work in which I am endeavouring to lead my Oxford pupils.

49. R. STUDY OF FURNITURE AND GENERAL EFFECT IN CARPACCIO'S PICTURE OF ST. URSULA'S DREAM.[1]

The original picture is, I think, a quite faultless example of the unison of right delineation with right colour. On this small scale I could not attempt more than the indication of the details, but good photographs of the picture itself are now published by Messrs. Naya at Venice, and I think these coloured here at Coniston, by my patient friend Mr. Gould, from this drawing; very desirable possessions at their moderate price.

50. R. FRAGMENT STUDIED FROM CARPACCIO'S PICTURE OF THE FUNERAL PROCESSION OF ST. URSULA.

I broke down here over the canopy and Bishop's robes, quite inimitable pieces of decorative work. What Carpaccio puts into his decoration may be seen in Mr. Murray's drawing, next following.

51. R. LOWEST COMPARTMENT OF THE BORDER OF THE HIGH-PRIEST'S ROBE, IN CARPACCIO'S PICTURE OF THE PRESENTATION.

Size of original. Study by Mr. Fairfax Murray.

52. R. MARTYRDOM OF ST. URSULA.

Old engraving from Carpaccio's picture. Good and legitimate old-fashioned work as engraving; without the slightest power of expression, or endeavour to represent chiaroscuro. (On which point, see my "Ariadne Florentina," §§ 82, 83, and 107.)

[1] [Several of the following studies were made for the Ruskin Museum at Sheffield. See William White's "Principles of Art as illustrated in the Ruskin Museum," p. 122 *sq.*, where Mr. Ruskin's notices of Carpaccio are collected.]

53. R. MARTYRDOM OF ST. URSULA.

Study from the central portion of this picture, and a most admirable one; by Mr. Fairfax Murray. I hold this drawing among the most valuable I have been enabled to present to my Oxford school.

54. R. OLD ENGRAVING from Carpaccio's picture of St. Ursula and her Bridegroom before the Pope.

55. R. PART OF THE DISTANT PROCESSION, in this picture, sketched by Mr. F. Murray.

Showing its true harmonies of chiaroscuro and colour. (For some description of the picture itself, see my first supplement to "St. Mark's Rest.")

56. R. BLIND LOVE, DEATH, AND ANGER, driven from the presence of Chastity.

Lowest corner of the northern fresco by Giotto, over the tomb of St. Francis at Assisi. Sketch by myself, in 1874, to show Giotto's power in colour; unrivalled when he chooses to use it.

57. R. PART OF THE CLUSTER OF ROSES ROUND THE HEAD OF GIOTTO'S POVERTY.

Real size from the eastern fresco of the same quadripartite vault. Study by myself in 1874.

58. R. PORCH OF AMIENS, sketched in 1856.

Showing the original rose-moulding, replaced now by a modern one, improved according to modern French notions of what thirteenth-century design ought to have been: as also the paintings in the Sainte Chapelle. (Oxford) [Educational Series, No. 51.]

59. R. PART OF THE FRONT OF THE CATHEDRAL, LUCCA (1874). (Oxford.)[1]

60. R. PART OF THE APSE OF CATHEDRAL OF PISA (1872). (Oxford.)[1]

This sketch has been before exhibited; but without my having directed attention to the subtlety of the arch curves,

[1] [Not now at Oxford.]

intersections of the horizontal curve of the circular apse with stilted Saracenic curves widening the voussoirs as they spring; compare the spring of the arch in 20. R.

These drawings will be enough to give my friends, known and unknown, a clear idea of the various efforts which, especially of late, have been necessary to form the foundations of my literary work. I do not find that my recent illness has seriously impaired my powers of quietly using these materials as I intended: but it has made me, at all events, incapable of turning my mind to any matters involving difficulty of deliberation, or painful excitement. Unable therefore now to carry forward my political work, I yet pray my friends to understand that I do not quit it as doubting anything that I have said, or willingly ceasing from anything that I proposed: but because the warning I have received amounts to a direct message from the Fates that the time has come for me to think no more of any Masterhood; but only of the Second Childhood which has to learn its way towards the other world.

NOTES RESPECTING FUTURE USES OF ENGRAVINGS

THIS catalogue has already reached length far more cumbrous than I intended; but I must yet find room for a few paragraphs in small print, taken from the Appendix to "Ariadne Florentina," respecting the possible future uses of engraving.

"I will not lose more time in asserting or lamenting the mischief arising out of the existing system: but will rapidly state what the public should now ask for.

"1. Exquisitely careful engraved outlines of all remaining frescoes of the thirteenth, fourteenth, and fifteenth centuries in Italy, with so much pale tinting as may be explanatory of their main masses, and with the local darks and local lights brilliantly relieved. The Arundel Society have published some meritorious plates of this kind from Angelico—not, however, paying respect enough to the local colours, but conventionalizing the whole too much into outline.

"2. Finished small plates for book illustration. The cheap wood-cutting and etching of popular illustrated books have been endlessly mischievous to public taste: they first obtained their power in a general reaction of the public mind from the insipidity of the lower school of line engraving, brought on it by servile persistence in hack work for ignorant publishers. The last dregs of it may still be seen in the sentimental landscapes engraved for cheap ladies' pocket-books. But the woodcut can never, educationally, take the place of serene and accomplished line engraving; and the training of young artists in whom the gift of delineation prevails over their sense of colour, to the production of scholarly, but small plates, with their utmost honour of skill, would give a hitherto unconceived dignity to the character and range of our popular literature.

"3. Vigorous mezzotints from pictures of the great masters, which originally present noble contrasts of light and shade. Many Venetian works are magnificent in this character.

"4. Original design by painters themselves, decisively engraved in few lines—(not etched); and with such insistence by dotted work on the main contours as we have seen in the examples given from Italian engraving.

"5. On the other hand, the men whose quiet patience and exquisite manual dexterity are at present employed in producing large and costly plates, should be entirely released from their servile toil, and employed exclusively in producing coloured copies, or light drawings, from the original work. The same number of hours of labour, applied with the like conscientious skill, would multiply precious likenesses of the real picture, full of subtle veracities which no steel line could approach, and conveying to thousands true knowledge and unaffected enjoyment of painting; while the finished plate lies uncared for in the portfolio of the virtuoso, serving only, so far as it is seen in the printseller's window by the people, to make them think that sacred painting must always be dull, and unnatural."

Under the second head, in the above statement, I ought more specially to have mentioned flower and animal engraving in perfection. The two plates, 61. R. and 62. R., from the "Flora Danica," published a hundred years ago, will show at once what loving and tender engraving can do in plant-illustration. But that of birds and animals has yet to begin; and I hope that a public demand for careful picture of them, will arise out of the increasing public desire for their more kindly treatment.

And under the first head, of engraved outlines, I ought to have expressed my strong conviction that for educational purposes (and not less for the most refined pleasure to advanced students), engraving, from Turner outlines, with pale tints for his greys, and afterwards coloured by hand, would be worth far more to the purchaser than the most finished plates.

63. R. and 64. R. will sufficiently show what I mean. I do not remember if these are Mr. Ward's copies or Miss Jay's (both have executed work for me which has

been a delightful possession):[1] but see how much may be learned from each of these, of essential Turner composition.

63. R. is the market-place at Louviers; and has of course interested Turner chiefly for the elephantine mass of Gothic rising above it. This, however, was painful and defective by the meagreness of its square tower,—so Turner hangs out the signboard on the left to outsquare it; and a wriggling bit of iron above to contrast with it. He trebles this sign, downwards, in harmony with the horizontal divisions of the church: then he puts his black vertical figures to carry down the richness of its apse—hide them, and see how the apse also seems to disappear! Then with his pair of horses and postillion, he repeats the too isolated form of the whole church and its spire, and with his scattered black dots on the right overpowers the formalism of the shop doors and windows beyond.[2]

Carefully engraved from the original, printed on grey paper, and touched with white by hand, this entire sketch

[1] [For Mr. Ruskin's high opinion of Mr. William Ward's copies, see "Arrows of the Chace," i. pp. 154-5. Of one of them, a copy of No. 70 in the Ruskin Turners, he said, "I am so entirely satisfied with it that, for my own personal *pleasure*—irrespective of pride, I should feel scarcely any loss in taking it home with me instead of the original; and for all uses of artistic example or instruction, it is absolutely as good as the original." See also "Ariadne Florentina," § 227 *n.*, and "Letters to William Ward," *passim.* A series of Mr. Ward's copies was shown by Mr. Ruskin at the Fine Art Society's Galleries at the time of the 1878 Exhibition. For Mr. Ruskin's note on these "most precious drawings," see Wise and Smart's "Bibliography," i. 249 *n.* A lithographed circular, dated January 4, 1868, written and signed by Mr. Ruskin, says: "Miss Isabella Jay's pictures are the most accurate and beautiful I have yet seen, in many respects attaining fully to the expression of the master's most subtle qualities; and I think that such copies are much more valuable and instructive possessions than the original drawings of second-rate artists." Another lithographed letter, dated 21st November 1870, is as follows:—"My dear Miss Jay,—I have been looking at your recent copies of Turner with real pleasure. They are executed on entirely right principles and are far more precious than the most costly engravings could be, in interpreting, and not unfrequently in very closely approaching, the subtlest qualities of effect in the originals. I hope you will persevere in this work: many women are now supporting themselves by frivolous and useless art: I trust you may have the happiness of obtaining livelihood in a more honourable way by aiding in true educational efforts and placing within the reach of the general public some means of gaining better knowledge of the noblest art.—Believe me, sincerely yours, JOHN RUSKIN."]

[2] [No. 422 (*b*) in the National Gallery, see p. 188 of this volume.]

might be, to all intents and purposes, multiplied indefinitely.

64. R. (Study for the large drawing of Saumur, copied, I think, by Miss Jay.) Infinitely more instructive to *me* than the large drawing itself. The grand masses of the buildings given in fearless simplicity: their formalism taken up, reflected, and conquered by the flat top of the huge pier in front: the massy stones of the near wall on the right by their perspective lines completing the distance of all; and the stripes of the boat in the centre taking up and conquering their formality.[1]

Of course, neither these, nor, *a fortiori*, the more delicate pencil outlines which are still more valuable as elementary lessons, could be rendered without the recovery of the old Italian method of work, of which I myself possess only one example—and that a singularly unattractive one, 65. R. But it shows sufficiently how the most delicate pencilling may be rendered on metal.

On the other hand, Turner's finished coloured work can only be represented by coloured copies, faithfully executed by hand. All the aid which it has been thought he gave to the engraver in translating colour was merely changing his own picture into a chiaroscuro study instead; and too often, scratching it all into white spots to make it "sparkling." The best engravings are those which pretend least to effect, and dwell on what they can efficiently render, delineation. The four I have chosen,—66. R. to 69. R., this last an exquisite proof with Turner's added bramble-leaves in the foreground, in his own lovely pencil-touching,—show what has been nobly and beautifully done by modern engraving of this kind.[2] For light and shade, mezzotint only should be used. The two states of Turner's unpublished plate of Pæstum, 31. R. (*a*) and (*b*), show better than the finished plates of the Liber, how much artists themselves might accomplish, by the use of this certain method instead of the laborious accidents of etching.

[1] [No. 619 (*a*) in the National Gallery, see p. 250 of this volume.]

[2] [Instead of the following sentences to end of the Notes, ed. 9 reads:—"—the Splugen pass itself, No. 70. R., uniting all that's best of dark and light, with colour for ever inimitable."]

APPENDIX[1]

NOTES BY THE REV. W. KINGSLEY ON THE TURNER DRAWINGS

HAVING for very many years enjoyed the intimate friendship of Mr. Ruskin, and being familiar with the collection of drawings exhibited, I venture to add a few words to his descriptions which have been so sadly cut short by his illness. I know how much good this exhibition of Turner's drawings with Mr. Ruskin's notes in the hands of those who look at them may do, and therefore I consider it a duty to add what I feel assured Mr. Ruskin himself would have accepted as materials for further notes, and the mention of my name by him in what he has written tends to remove the scruples that naturally arise in adding to his work at a time when his permission cannot be asked.

Magnificent as this collection is, it is far from what it would have been had Mr. Ruskin not been magnificently generous. His gifts to Oxford and Cambridge contain some of the very best drawings he ever possessed, and the generosity must be measured not by the money value, which is in itself very large, but by the admiration and love in which he held them.[2]

NOTES ADDED

No. 6. BOAT BUILDING. I copied this drawing carefully nineteen times and by that labour learned it well.

[1] [This appendix, with Mr. Kingsley's Notes, first appeared in ed. 7.]

[2] *Able now to thank, and very earnestly, my old friend for these added notes, of extreme value to myself no less than to the present students of Turner, I should yet scarcely have passed this paragraph, unless it had given me pleasant occasion to note that the "Mossdale Fall" at Cambridge, and the Lowther sketches at Oxford were originally Mr. Kingsley's own gifts to me, parted with as, indeed, the best educational drawings in my collection.*

Examine the rings round the inside of the boat and the cleats for the oars, each is a separate study. The tools in the carpenter's hands and on the bench are portraits. See also the footprints the men have left on their way from the boat. In the vessel on the right the block on the yard has the halyard through it. The colours used are only Prussian blue, light red, raw umber, and black. Turner took care to learn how much could be got out of such simple colours before he ventured on using more; and in his most brilliant effects there is no difficulty in matching the colours used: the colour box exhibited contains only the old-fashioned paints manufactured by Sherborn.

No. 14. The National Gallery Fort Rock was found after Turner's death, blocking up a window in an out-house, placed there no doubt to save window tax.

No. 25. See "Elements of Drawing," § 244.

No. 28. This drawing was one of two given to a nephew of Mr. Fawkes to take with him to Eton; one he cut in two, and this, having got dirty, he washed, which accounts for the stains and want of light in the distance and sky. Miss Charlotte Fawkes copied the drawing when fresh, and her copy now proves how serious is the damage done.

No. 29. Yes, it is at Farnley as is also the No. 30. Mr. Fawkes lost his wife about this time, and the black dress is probably due to this cause, the tone of the drawing being due to this rather than the colour of the dress being suited to that of the drawing.

No. 40. Yellow comes forward and I believe it is not possible to get the colour of such a sky true and at the same time preserve the transparency and distance. But in the series of the England and Wales Turner painted many skies with thorough transparency, and he could afford to sacrifice an effect in any individual drawing, realizing that effect in another.

No. 50. Turner told me that he and Callcott had a certain number of the Bible sketches to realize between them: they agreed to pick them alternately, drawing lots for first choice. Callcott won the choice and selected at once a sketch of Ararat; the sketch of the Pools of Solomon was left to the last, and Turner said he kept it on his breakfast table for a month before he could make up his mind how to treat it.

Look at the pennon wrapped round the mast of the boat, at the top you see the inside of the whorl and the sunlight coming through the cloth; such little bits of truth prove both the amount of study and his intense memory and imagination in making use of such details.

No. 51. The depth, transparency, and luminousness of the sky against sunlighted buildings are wonderful.

No. 56. I have no doubt of chalk being the base of the body colour of this drawing.

No. 62. See "Elements of Drawing" [§§ 196 *seqq.*, 218 *seqq.*].

No. 64. Look quietly at this drawing for a little time and I think you will feel that it is not too blue, but does most truly give the effect of the instant before the sun appears over a mountain. Before you venture to criticize it be sure that you have watched one hundredth of the sunrises Turner studied.[1]

No. 105. Look at the execution of the edges of the feathers, the filaments are expressed by the same stroke of the brush that defines the form, and gives the gradation. This is easily seen on the tail, but the same thing is done over and over again throughout the drawing, with absolute certainty of touch.

No. 122. Compare the engraving of the England drawing of the Malmesbury; he must have remembered this early sketch through all the intervening years.

[1] (*Quite right, my dear old friend;—just what I wanted to say of it, but hadn't time.—J. R.*)

Page 359, No. 4. The Lucerne is now in the possession of Mr. Newall of Ferndene, Gateshead-on-Tyne.

Turner's work may be broadly divided into three periods; the first that of wonder and delight in the beauty of natural scenery as first seen; the second that of looking at nature for the purpose of making pictures; and the last the "recording" as far as he could what he saw after nearly fifty years of observation. His worst work is to be found in the second period; he tried to please the public, and false and cruel criticism made him at times low-spirited and at others defiant, and it was only very late in his life that he put forth his full strength to depict nature as he saw it with all his knowledge and experience. He himself told me that he did not like looking at his own work "because the realization was always immeasurably below the conception," and again to use his own words "he considered it his duty to record" certain things he had seen; and so in these late Swiss drawings he felt that he could only "record" imperfectly the effects of nature, but he did his best with all his acquired knowledge and power to tell what he had seen. There is so much in these drawings that each requires many pages to describe the ideas expressed. One quality, that of colour, must surely be felt by every one whose colour-sense is not dead; for purity, intensity, and harmony they cannot be surpassed; nothing short of opal can go beyond the Fluelen. But for the rendering of natural facts and for the poetry it is hopeless for any one to criticize them who has not in some degree the mental penetration and grasp of Turner, and an imagination almost as vivid. No greater nonsense can be uttered than the story of Turner's saying that Mr. Ruskin saw things in his pictures that he himself had not thought of.[1] By anything like a full rendering of a natural scene ideas will be caused in the spectator like those the actual scene would have excited, and so thoughts may arise in the mind of any one in looking at a good picture which really belong to the

[1] *I'm so glad of this bit. Nothing ever puts me more "beside myself" —though a good many things have produced that effect lately—than this vulgar assertion.*

picture but which had not been dwelt on definitely by the painter. Had anything like this been the burden of the story it might have been credible; but it must have been invented for the purpose of disparaging both Turner and Ruskin by some one who knew neither.

Now Turner's work differs from that of all other landscape painters especially in this:—that his knowledge and imagination enabled him to grasp at once with the leading subject a vast amount of details all in keeping and all perfectly clear and defined in his own mind; the apparent vagueness of his late work is due to his effort to represent as far as possible the infinite delicacy of gradation and endless detail of nature, and not to any want of clearness in idea or want of power. The Landscape painters of the present school are quite right in painting only what they see, and with definite purpose of detail, but they fail through representing nature as if it contained no more detail or gradation than they express; the very clearness of the work showing at once the want of keen observation and of real imagination; and although Turner did not sacrifice truth to mere beauty, he always saw beauty in nature; terrible his works may be at times, but never ugly. It is well also to observe that Turner in his figures takes care to express clearly their action, but is well aware of the danger of allowing a figure to draw away the attention from the subject of the Landscape.

These late Swiss Drawings bear about the same relation to his early work that Beethoven's Choral Symphony does to one of the simple movements of his early Piano Forte Sonatas, and should be looked at with the respect and reverence due to one who was doing his best to tell what he had seen and loved, at the end of a long life spent in the most industrious study of nature: the early drawings in this collection are enough to prove the power and refinement of hand and eye, and the nineteen thousand and odd sheets of paper covered with studies in the National Gallery speak for his industry.

I will end what I have added to these notes by repeating what he once said to me, because I have found his words to be amongst the soundest and truest I have

ever heard, and also because they apply but too sadly at the present moment to one to whom we all owe much. I had made the remark that the want of power in a certain painter to depict what was not before him showed a want of genius; Turner said vehemently, "I know of no genius but the genius of hard work."

W. KINGSLEY.

SOUTH KILVERTON.

APPENDICES

I

ON THE METHODS OF EXHIBITING WATER-COLOUR DRAWINGS

II

LIGHT AND WATER-COLOURS

APPENDICES

I. ON THE METHODS OF EXHIBITING WATER-COLOUR DRAWINGS

[THE following remarks formed the first part of the Preface to Mr. Ruskin's First Catalogue of the Turner Sketches in the National Gallery[1]:—]

The principal object I have had in view in the arrangement of these sketches has been to exemplify a method by which the collections of drawings existing in European galleries might be rendered completely serviceable to the public, without compromising their safety. As matters stand at present, the studies by the great masters, which exist in the museums of Florence, Paris, and London, cannot be seen by the public, either with ease to themselves or with security to the drawings. If the curators rightly estimate the value of the works intrusted to them, they avoid, as far as possible, bringing out the best, except to specially worthy and favoured visitors; to the young student and the general public such drawings are, and ought to be, on the present system inaccessible, since they must not be exposed to the handling of the ignorant or inadvertent. Not only so, but both in Paris and Florence it frequently happens that the first-class drawings cannot be seen at all, owing to the absence of the curators or other accidental hindrances; and those which may be seen cannot be studied at leisure, bound as they are in volumes which must continually be required by other visitors, or, if separately mounted, exposed to dust and accidental injury all the while they are being examined. In the Louvre, it is true that a certain number—a very small proportion

[1] [The rest of the Preface has been given on pp. 86, 87, and 104 above.]

of the whole collection—are placed on tables under glass; but in such circumstances the light is only good or sufficient for the one or two that happen to be near the windows; the rest are seen imperfectly and with difficulty, and some of their most delicate execution is lost sight of altogether.

I believe the method in which the first hundred of the Turner sketches are now arranged will be found to do away with all these inconveniences. The visitor has five or ten drawings at once put at his disposal, which he can take one by one in his hand into the best light and place as he chooses, and which he can copy or describe at his ease, without interfering with any one else's examination of other portions of the series, and with no fear of injury to the drawing, protected as it is completely from dust, and from all accident except that of a heavy fall, which might indeed break the glass or strain the frame, but could not injure the sketch, which does not touch the glass anywhere. And while there are these advantages in this method considered with reference only to the safe exhibition of drawings in general, there is a farther one in it considered as a means of preserving those of Turner. It is a fact, already well known to the curators of museums, that works in water-colour lose vigour and value if they are exposed to light; and Turner's are, of all drawings, those in which such loss must be at once most extensive and fatal, owing to the excessive thinness and tenderness of the tints on which their chief effects depend. There is of course no objection to a drawing being placed in a strong light (not, of course, the direct rays of the sun) while it is actually under examination; but it is quite unnecessary that it should continually be exposed to the glow of summer heat while no one is looking at it; and I am perfectly certain that the precious vignettes to the Italy and the drawings for the Rivers of France and Rivers of England, now exhibiting in Marlborough House, will suffer seriously even from their exposure during the present year.[1]

It would be quite easy to arrange a most precious

[1] [The reference is to the first Exhibition of Turner Sketches and Drawings in 1857, see above, pp. x., 4, 85.]

and interesting series of sketches for the general public, consisting chiefly of pencil and chalk drawings, which would not suffer from the light, together with a certain number of the less important water-colour drawings, while the more valuable works in colour might be arranged with perfect safety in this manner, and seen on proper application, as the prints are at the British Museum.[1]

The series of sketches which I have chosen to illustrate the possible arrangement are precisely those which presented the greatest difficulties; for they are among the largest and the brightest in colour, requiring therefore a broad white margin to give them sufficient relief. This necessitates a stronger and heavier frame than will usually be required; in general, frames about two-thirds of this size will be quite large enough, and the cases will therefore be far less cumbrous and more conveniently portable.

II. LIGHT AND WATER-COLOURS

[In the spring of 1886, Mr. (now Sir) J. C. Robinson wrote to the *Times* protesting against the exposure to "the strong light of day" of any modern water-colour drawings in public collections. "If," he wrote, "the specimens are openly and continuously exhibited to the public in the daytime, in a very few years, by the very fact of such exposure alone, they will be practically ruined and worn out. The strong light of day, indeed, causes such works to fade and wane away daily and hourly even." He proposed, therefore, that "all national collections of drawings be exhibited to the public in the evenings [by artificial light] and at no other time" (*Times*, March 11). This letter excited lively controversy, in which Mr. Ruskin joined with some acrimony. He was, as we have seen, in favour of what may be called a system of modified exhibition. He contributed a letter to the *Times* on the subject, on April 14. This letter is printed below. Among those who took a prominent part in the controversy against Sir J. C. Robinson was Sir J. D. Linton, P.R.I. With the idea of

[1] [See above, pp. x., 76.]

refuting Sir J. C. Robinson's statement by means of ocular demonstration, an Exhibition of Water-Colour Drawings by Deceased Masters of the British School was held at the Royal Institute in July 1886. In the catalogue of this exhibition, the correspondence which had appeared in the *Times* was reprinted, and to it Mr. Ruskin contributed a further article on the subject. This also is reprinted below.]

Letter in the "Times," April 14, 1886.

SIR,—You are much to be thanked for your judicial close on the late controversy in your columns on the permanence of water-colour, but I wish it were the pride of the leading journal of Europe not to admit controversy into its pages at all, and to print on subjects admitting doubt only the statements which narrow inquiry.

The public may justly sympathize with Sir James Linton in the love of his art which beguiles him into the conviction of its immortality, and pardon Mr. Robinson the care for the future which provokes him into exaggeration of immediate loss.

But, on the other hand, the patronage of water-colours must not be flattered by the idea that they enrich in flavour by keeping, like old wine; nor, on the other, is the entirely sound and authoritative protest of the trustees of the National Gallery enforced in any wise by Mr. Robinson's fallacious alarm-cry respecting the contents of the gallery at Kensington.

The Kensington Water-Colour Gallery is still one of the most delightful and instructive rooms in London; and the most delicate and precious drawing it contains, Turner's "Hornby Castle from Tatham Church," has sustained, during the last ten or twelve years, no greater harm than I might attribute my own instinct of, more to the failure of my old eyes than of Turner's colour.[1]

I may be permitted also to advise Mr. Robinson, in passing, that neither Mr. Fawkes nor I sent, at the

[1] [No. 88 in the South Kensington Water-Colour Collection, Sheepshanks' gift. Some of the Turners in that Museum are protected by hangings, which the visitor can push aside. At the National Gallery, the desks in which drawings are exhibited for three months at a time are fitted with blinds which can be drawn when the Gallery is not open to the public. Many of the drawings on the walls which are exposed to direct sunlight

Academy's request, our chosen drawings to London that we might learn from Mr. Robinson which were the best, or which we had taken the most care of.

The drawing which was exclusively so fortunate to obtain Mr. Robinson's approbation (Llanthony) was, indeed, none of ours; and it certainly could not be faded, as there never had been any colour in it. I praised it highly for its grey effect, in the first volume of "Modern Painters"[1]—bought it some thirty years ago, and parted with it afterwards because it possessed none of Turner's distinctive qualities, but was merely an effect of Copley Fielding's better executed.

But the general point on which the natural feeling of the public needs confirmation against troublesome gossip is the essential quality and value of a water-colour painting as a piece of polite art.

Pure old water-colour painting, on pure old paper, made of honest old rags.

There is no china painting, no glass painting, no tempera, no fresco, no oil, wax, varnish, or twenty-chimney-power-extract-of-everything painting which can compare with the quiet and tender virtue of water-colour in its proper use and place. There is nothing that obeys the artist's hand so exquisitely; nothing that records the subtlest pleasures of sight so perfectly. All the splendours of the prism and the jewel are vulgar and few compared to the subdued blending of infinite opalescence in finely inlaid water-colour; and the repose of light obtainable by its transparent tints and absolutely right forms, to be rendered by practised use of its opaque ones, are beyond rivalship, even by the most skilful methods in other media.

Properly taken care of—as a well-educated man takes care of his books and furniture—a water-colour drawing is safe for centuries; out of direct sunlight, it will show no failing on your room wall till you need it no more; and even though, in the ordinary sense of property, it may seem less valuable to your heir, is it for your heir that

are protected by blinds which are drawn down when necessary, the visitor being able to raise them during his inspection. Mr. Ruskin's practice at Denmark Hill was similar: see below, p. 437. At Brantwood, I believe, his Turners on the walls were not thus protected, but several were kept in cabinets.]

[1] [See vol. i. pt. ii. sec. iii. ch. iv. § 13.]

you buy your horses or lay out your garden? We may wisely spend our money for true pleasures that will last our time, or last even a very little part of it; and the highest price of a drawing which contains in it the continuous delight of years cannot be thought extravagant as compared to that we are willing to give for a melody that expires in an hour.—I am, Sir, your obedient servant,

JOHN RUSKIN.

BRANTWOOD,
April 12, 1886.

APPENDIX TO THE "CATALOGUE OF THE EXHIBITION OF WATER-COLOUR DRAWINGS BY DECEASED MASTERS OF THE BRITISH SCHOOL" (Royal Institute, JULY 1886).

The mingled spite and impertinence of Mr. Robinson's letter in the *Times* of the 12th instant release me from any further notice of his endeavours to destroy the most beautiful art of England: but to his request that Mr. Ruskin should exhibit "the four drawings which that gentleman contributed to the Manchester Exhibition in 1857," Mr. Ruskin replies that he never contributed one; neither to that, nor to any other exhibition, was ever drawing of Turner's sent by me, until I allowed my whole collection to be seen at Bond Street in 1878, when, if ever, Mr. Robinson's observations on the fading of Turners should have been communicated to the public. He had the right, then, to say what he chose—for I showed the drawings of my own free will, and he had the perfect materials for observation, for I showed drawings of every time and in every state. But he stained his ignorance with the worst discourtesy in debating what he supposed to be the defects in the noblest drawings ever made by Turner in the full strength of his life,—permitted by Mr. Fawkes, at the request of the Royal Academy, to be for the first time moved from the house in which, and for whose walls, they were made.

The four drawings referred to in the Manchester Exhibition were exhibited by I know not whom, and there

wrecked, as I wrote in the letter now reprinted in "Arrows of the Chace,"[1] by exposure at once to damp and sunlight. But the wrecks were still so lovely that I afterwards gave Messrs. Colnaghi 130 guineas for the vignette of Troy, the same firm £760 for the drawing of Egglestone, and Messrs. Vokins £500 for that of Langharne.[2] The drawing which suffered most fatally was the Virginia Water, from which the rose colour in the sky literally disappeared; but the wonder was, under the treatment the drawings received at Manchester, that anything but soot stains on blank paper survived it all.

I wrote at that time, energetically, to prevent further bleaching of Turner drawings; and, under Sir Charles Eastlake's authority, placed the National Gallery Collection of Turner drawings in the cabinets, where they have remained safe to this day. I presented to Cambridge and Oxford the cabinets for the Turner drawings I gave them, and would have done the same for the Raphael drawings at Oxford the moment I entered on my first professorship; but the lovers of Raphael insisted on the continual exposure of the collection, and, to the best of my knowledge, I received no help by advice for its protection from Mr. Robinson, who drew up its catalogue.

To whom, here bidding final requiem, I take Sir James Linton's leave to use the occasion of this present display of old English drawings for a few general words on the value and permanence of water-colour as a means of national instruction.

First, in portraiture. All our popular taste has been depraved, and all our best feelings vulgarized, by the use of photography instead of miniatures, or water-colour sketch. I find also numbers of students losing their lives in vain efforts to paint in oil and get into the Academy, when they might be earning an honourable and happy livelihood by water-colour portraiture, if the public were taught to recognize its value.

Again, in the representation of natural phenomena, a water-colour sketch is,—I do not say the readiest,—it is the *only* way of rightly noting effects of light colour, aërial relation, and cloud form rapidly passing, and it is

[1] [See vol. i. pp. 146–152.]

[2] [Nos. 49, 26, and 39 in Mr. Ruskin's Turner Collection.]

also the only method of giving truthful detail in landscape. Modern illustration by wood block, representing all effects of light as explosions, and all foliage as black and white, have half destroyed the ordinary observer's power of *seeing* nature, how much more of enjoying it!

Again, in the illustration of natural history; it has long been recognized by men of science that water-colour laid by hand was necessary for all scientific publications of the highest class. But it has never been enough felt by them that the living beauty, whether of flowers or animals, could only be represented by accomplished artists, and that the science of the future should have, not only Bewick, but John Lewis in its service, and train its rustic William Hunts to the painting of the kingfisher and butterfly.

Lastly, for cheerful and graceful room decoration in domestic life, there is nothing comparable to water-colour drawings. The useless and expensive decorations of the upholsterer are merely an expression of pride; and as for fresco and arabesque—no one ever heard of anybody's honestly enjoying them,—besides that they are an insult to the guest who can never hope to live in so fine a house. Oil-pictures are very grand, but cumbrous, and often gloomy; while there is no parlour so small but it may be dignified—and no corner so dull but it may be lighted, by a pretty water-colour.

Of the five examples in the present exhibition, the good-natured reader may not be displeased to have the precedents. The little Prout, No. 163, was the first drawing we ever possessed at Herne Hill—copied by my cousin Mary, as related in "Præterita," for delight of my father on his birthday.[1] It has been an exhaustless pleasure to us ever since—always in the rooms most lived in—never protected from their quiet light—and I know no change in it since I was ten years old.

The Lewis exhibited by Mr. Severn was bought by my father about 1840, and has been the pride of Herne Hill ever since. It was never protected from the light

[1] [The Prout, No. 163, was "An Old English Cottage"; it was No. 95 in the Exhibition of Prout and Hunt; for Mr. Ruskin's further references to it, see vol. ii. of this book. The reference in "Præterita" is in ch. iv. of vol. i.]

until very recently, and I recognize no enfeebling of any single hue of touch.[1]

The Turner, No. 90, "Scene in Savoy," was Mr. Dillon's, exposed on his walls to ordinary daylight, and since, frankly shown on mine. It is a very early drawing, certainly not much later than 1812 or 1814, and I cannot conceive of it as ever more beautiful than now.[2]

The Devonport and Salisbury were hung in the excellent light of Mr. Windus's drawing-room at Tottenham, and came from Tottenham to Denmark Hill, where before 1840,[3] though, like all the rest of our Turner drawings, protected by covers when no one was looking at them, they were always uncovered at breakfast time, and often, when we had visitors, during the day.[4]

These two drawings contain passages of colour as delicate and beautiful as can be seen by the master's hand. The sky of the Devonport I consider the loveliest in all my collection, and that of the Salisbury is unrivalled among those expressive of sunshine through rain. There is not a hue that I know of, lost, in either work: there is not one that could be deepened with advantage, and I see no reason why, with ordinary care, the drawings should not be as bright, when they are centuries old, as they are to-day, after their first half-century of proper use and protection.

JOHN RUSKIN.

BRANTWOOD, *June* 19, 1886.

[1] [The Lewis, No. 119, was "The Dancers."]

[2] ["The Scene in Savoy" is No. 68 in Mr. Ruskin's Turner Catalogue: see note on p. 342, above.]

[3] The Devonport, No. 89, was engraved by T. Jeavons in 1830, and the Salisbury, No. 94, by W. Radclyffe in 1830.

[4] [The "Devonport" and "Salisbury" are Nos. 36 and 38 in Mr. Ruskin's Turner Catalogue.]

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I

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I. OIL-PICTURES.

(*a*) CLASSIFICATION; (*b*) PARTICULAR PICTURES.

(*a*) CLASSIFICATION.

Mr. Ruskin divides Turner's pictures into four periods. The following are the references to his general remarks thereon:—

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II. DRAWINGS AND SKETCHES.

(*a*) GROUPS. (*b*) PERIODS. (*c*) PARTICULAR DRAWINGS.

[The drawings may be sorted in groups according either to subjects or to periods of the artist's development. The following lists give references to Mr. Ruskin's general remarks under these various heads. N.G.=in the National Gallery; R.T.=in the Ruskin Collection of Turner, 1878.]

(*a*) GROUPS.

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,, (1842–5 drawings) [*e.g.* R.T. 62–70], pp. 280, 286, 287, 288, 289
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,, (later) [*e.g.* N.G. 351–372], p. 172
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(*b*) Periods.

It is customary to divide Turner's work into three periods:—Early, middle, and late. This is the classification followed by Mr. Ruskin in his earlier catalogues. The following are the references to his general remarks on the periods in question:—

Period of Development, 1790–1800 [*e.g.* N.G. 401–9, 523–537], pp. 98, 99, 179
First Style, 1800–1820 [*e.g.* N.G. 410–5, 548–556], pp. 98, 99
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Third Style, 1835–1845 [*e.g.* N.G. 427–37, 577–589], pp. 98, 99

In the catalogue of 1878, Mr. Ruskin adopted a more detailed classification: see pp. 297–302.

For Mr. Ruskin's classification of the National Gallery drawings and sketches into (1) finished drawings, (2) "delight drawings," (3) studies for pictures and drawings, (4) sketches and studies from nature, see p. 84.

(*c*) Particular Drawings.

[Most of the abbreviations seem to explain themselves. N.G. = in the National Gallery; R.T. = in the Ruskin Collection of Turner, 1878; vig. "Italy" = the original vignette engraved in Rogers' "Italy"; "vig. Rogers" = vignette for Rogers' "Poems"; R.F. = Rivers of France; "dr. for eng." = finished drawing for engravers, most of the other pieces being sketches. Where several references to pages follow a drawing and the first is not the first in order of number, it is the principal reference.]

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,, ,, Village and Bridge (col. sketch), N.G. 80, p. 117
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,, Descent to (pencil, tinted paper), N.G. 22, p. 102
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,, Roman Gate (pencil and white), N.G. 541, p. 224
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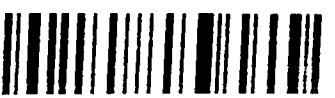
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